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## LITERATURE.

*A History of Modern Europe.* By C. A. Fyffe. Vol. III. (Cassell.)

THE third part of Mr. Fyffe's History is of the same character as the preceding volumes. The narrative, if commonplace, is well ordered; events are placed in reasonably fair proportion, though military events are weakly described; and the views taken are comprehensive and broad. The judgments pronounced on leading men are, however, partial in some instances; the work is pervaded by a kind of sentiment disagreeable to enquirers after simple truth; and facts of importance are, more than once, slurred over if they do not fall in with the author's theories.

This volume comprises the momentous period between 1848 and 1878. Mr. Fyffe, we think, is correct in stating that the principle of nationality has been, so to speak, the determining force in European affairs throughout this era of unrest and trouble. Other forces, indeed, religious and social, have made themselves felt with marked effect; but the efforts of races, previously kept apart by barriers and distinctions of all kinds, to come together, and to assert their unity, have been the main feature of this passage of history. Italy, "the geographical phrase" of Metternich, is one state within its natural limits; Prussia is supreme over forty millions of Germans; Hungary is independent under the dual monarchy, though no one will try to predict its future; the Christian people of the East have, in a great measure, shaken off the yoke of their Turkish conquerors. The general revolution of 1848 was the first act of this mighty drama; and it is a disagreeable subject for those who have faith, like Mr. Fyffe, in mere popular movements. Mr. Fyffe describes the facts in sufficient detail, and he is too candid to suppress the truth; but he does not bring out in proper relief the two characteristics of this period, and his general conclusions are largely misleading. Nearly the whole continent outside France, the Ottoman Empire, and half-foreign Russia, asserted the claim of divided races to form themselves into national groups—a German parliament met at Frankfurt; Hungarian home rule was proclaimed by Kossuth; and Italy rose in arms from the Alps to the Straits. But the impulse was given by mobs and theorists; it was not controlled by one real statesman; it was marked by violence, ignorance, and intense selfishness; and it ended in almost complete failure. Bad as the system of Metternich was in the Austrian Empire, from the Theiss to the Danube, and especially in down-trodden Italy, and miserable as was the absolutism of the German states—the shame and degradation of the

Teutonic race—still the attempts to subvert this state of things led to disaster and humiliating defeat; and this was mainly due to the short-sighted folly, the vehemence, and the greed of democratic passion. The extraordinary force which the kingly principle retained, in spite of every adverse influence, is the other cardinal fact of the time—the monarchy in Austria was unscathed, nay strengthened; in Prussia the monarchy was never shaken; the Sardinian monarchy was the only real force developed in the great rising of Italy. As regards France, her nationality already existed; but the revolution made itself apparent in mad Socialism and Communistic foolishness, and in a revival of the Jacobinism of 1793. It would be too much to say that the power of kingship had anything to do with the sudden formation of the French empire in 1852. This was partly the result of a strong reaction against anarchy and the licence of the mob, and partly of the magic of Napoleon's name; but Caesarism is the monarchy of a revolutionary state, and the rise of Louis Napoleon was a marked sign of the time.

One of the effects of the revolution of 1848-49 was to make Russia the dominant power of the continent. She had lent an army to Austria in the war with Hungary; she had dictated in arrogant terms to Prussia; she had on her side the Conservative forces, always powerful after an age of anarchy. She cast her eye accordingly on the Turkish empire; and there can be little doubt that Nicholas thought he could dismember it with the assent of Europe, and gorge on the coveted prey of Catherine. This was the real origin of the Crimean war, not, as Mr. Fyffe hints, the meddling of Louis Napoleon; and the struggle, we maintain, was for a righteous cause—to check the preponderance of a half-barbarous power, even though it involved a Turkish alliance. We entirely deny, what Mr. Fyffe asserts, that the Crimean war was a mere waste of blood as regards the interests of Western Europe. It brought Russia down from a bad eminence, and crippled her for ten years at least; and, though the regeneration of the Turk has proved a dream, the experiment was well worth a trial. Mr. Fyffe's account of the contest is poor and meagre. He does not notice the genius displayed by Todleben in the defence of Sebastopol; he sneers at Louis Napoleon to praise Pelissier, an ignorant soldier of the Algerian type. And, though the military organisation of England, as has usually happened, at first broke down, we demur to his statement that the martial renown of the British Army in any sense suffered. Unquestionably Sardinia was the power which gained most by the Crimean War. Cavour perceived that a league with England and France would gain for his country a great position; and he seized the occasion with characteristic genius. Mr. Fyffe's sketch of the life and the career of this most remarkable and accomplished statesman is one of the best and truest parts of his book. The far-sighted, cautious, and masterly policy—a grand adaptation of means to ends—of the real creator of modern Italy, stands in marked contrast with the wild recklessness and the discordant aims of the patriots of 1848. Cavour was sustained by the great principle of nationality in what he did for Italy; but

he translated the idea into a magnificent fact, which was realised mainly through his efforts. And the capacity, the statecraft, the keen dexterity, he displayed in dealing with Louis Napoleon, with Garibaldi, and with his own countrymen, place him in the foremost rank of the great men of this century. Not democratic passion, or popular risings, not even the victories of 1859, but statesmanship worthy of the best days of Rome, has achieved the independence of a united Italy.

The unity of Italy was a precursor, and, Mr. Fyffe thinks, a principal cause of the unity of Germany, as it exists at present. In both instances the result was due to the spirit of nationality as the essential force; but in both the principle bore no fruits until it had passed out of the hands of demagogues and multitudes into the hands of statesmen. Bismarck probably is the master spirit of the great men who have made Germany, to a considerable extent, an undivided nation; but he had eminent fellow workers in the same sphere; and the military ascendancy secured to Prussia, which immediately led to German unity, was mainly due to King William, Roon, and Moltke. Mr. Fyffe evidently considers Bismarck at least equal to Cavour in genius. In this judgment we do not concur; Cavour has certainly surpassed Mazarin; but Bismarck holds a lower place than Richelieu, though in his audacity, his firmness, and the force of his character, he strongly resembles the great cardinal. It is at least doubtful whether, as Mr. Fyffe assumes, Bismarck had thought out, when comparatively young, the policy of making Prussia the head of Germany, and driving Austria out of the federal league; but he resented the supremacy possessed by the Kaiser, and probably he resolved to try "blood and iron" when he had become aware of the power of the Prussian army. He befuddled Austria in the Danish war, and showed much statecraft in all that followed; but the chances were against him when he challenged Austria to a mortal struggle in 1866. His conduct irritated two-thirds of Germany; and Cavour would have shown more resource and prudence. We pass over the campaign of Sadowa, imperfectly described by Mr. Fyffe, and by almost every writer we know. The victory of Prussia was quite decisive, and Bismarck attained every end he sought, though in this he was more indebted to fortune than any eminent man of the present age. After the expulsion of Austria from the league of Germany the German policy of Bismarck was able in the extreme. He took care not to humiliate his late enemy; he let the force of nationality have free play; and he consolidated the northern and southern states before the outbreak of the great war of 1870-1. History, however, will have to pronounce hereafter whether his policy towards France was wise or prudent. He seems not to have courted war, but he certainly exasperated France as a nation; and, when it came, he seized the occasion, we think, to force a quarrel on France when unprepared for the conflict. Mr. Fyffe's description of the war of 1870-1 is insufficient, but reasonably just. He shows how immense was the military inferiority of France; but, strangely enough, he sneers at Louis Napoleon, who, many as were his faults and shortcomings, was almost the only Frenchman

convinced of this truth. He deals impartially with Moltke, Macmahon, and Bazaine; he clearly brings out Gambetta's powers; but he does not make nearly enough of Chanzy, a warrior of remarkable gifts. The Peace of Frankfort has made another struggle between Germany and France a mere affair of time. The statemanship of Bismarck was hardly wise if he insisted on the dismemberment of the most warlike and intensely national state in Europe; but it is understood that the cession of Alsace and Lorraine was the demand of the king and the Prussian staff.

Mr. Fyffe believes in the recent statement that the establishment of the German empire was a suggestion of the Crown Prince of Prussia, the late justly regretted Emperor Frederick. That structure may have deep-rooted foundations. It is not the mere creation of force and conquest; it has still the support of the German race; it reflects the splendour of the marvels of war. But it is exposed to the deadly enmity of France; and those who understand the discords of faith in Germany will doubt if it is as solid a work as the Italian kingdom. Bismarck evidently is aware of the facts; and his foreign policy has ever since been to keep France under a feeble government, and to unite Austria, Germany, and Russia in a close alliance. His policy as yet has proved successful, but it is questionable if its success will endure; and signs are not wanting that France and Russia may form a league in their supposed interests, which would plunge the Continent in a tremendous conflict, and perhaps efface the settlement made at Frankfort. Mr. Fyffe does not refer to the long quarrel between Bismarck and the Papal power, yet it is significant and of profound interest. The result indicates that "blood and iron," however triumphant, may not be wisdom; and that in this, as in other instances, the world is not ruled by the material force on which Bismarck, unlike Cavour, relies evidently, in the main, to accomplish his ends. The rising of the Slavic races in Eastern Europe, and their tendency to form national groups, has been the last exhibition of the peculiar spirit which is the characteristic of the present age; and this led to the war of 1877-8, the latest sharp crisis of the Eastern Question. Mr. Fyffe has given us a sketch of that war sufficiently full for the general reader, but his reflections on the results are of dubious value. The doom of the Ottoman Empire may be at hand; but whether Serbia, Bulgaria, and states of that kind will form a real bulwark against Russian power, it is not possible to predict with confidence. Should the Czar proclaim Pan Slavism as a faith, the Eastern Question may involve a struggle which might change the boundaries of the greater part of the Continent.

WILLIAM O'CONNOR MORRIS.

*A Thousand Miles on an Elephant in the Shan States.* By Holt S. Hallett. (Blackwood.)

FOR over a decade Mr. Hallett's name has been prominently associated with the work of exploration in Indo-China, and more particularly with the expeditions undertaken in connexion with the extension of the Burmese Railway system to Siam and South-west

China. While still in the employment of the Indian Government as civil engineer attached to the Tenasserim Division, he had an opportunity of examining the ground about the divide between the Lower Salwin and Menam basins. This was before the year 1879, when he retired from the British service; and since then he appears to have been almost continuously occupied with the preliminary work that has to be done before those railway projects can take practical shape. He has worked either single-handed or jointly with Mr. Colquhoun and others, mostly, it appears, without any remuneration, and—needless to add—without any official recognition, in laying the foundations of an undertaking which may be regarded as not merely useful, but absolutely essential, to British commercial and political interests in Southern Asia.

To Mr. Colquhoun's book, *Amongst the Shans* (1885) Mr. Hallett contributed a "Historical Sketch of the Shans"; not perhaps a very satisfactory performance, but at least attesting an earnest desire to grapple with every aspect of the question, to the promotion of which he has devoted all his energies. In the present work, which stands on a much higher level of excellence, he weaves into a graphic account of an exploring survey in the very heart of Siam a vast amount of valuable information on the physical features, topography, social, religious, and political conditions of the Siamese empire and its vassal Shan States. For some occult reason, the year of this particular expedition is nowhere given, though months, days, and even hours are carefully recorded. Circumstances, however, seem to point to about the middle of the eighties; and January 21, when Mr. Hallett, accompanied by Dr. Cushing of the American Indo-Chinese Missions, left the neighbourhood of Maulmein for the Siamese Shan States, may safely be assigned to the year 1885 with possible error  $\pm 1$ , as the mathematicians put it. Elsewhere it is stated that Bangkok, the terminus of the expedition, was reached on June 28, so that rather over five months were occupied in covering the "thousand miles on an elephant," which, however, also included nearly 550 miles by water (Meping and Menam rivers) from Zimmé to Bangkok.

The land route, starting from Maing-lungyee in the Salwin basin, struck due east across the British and Siamese frontier to Maing Haut, above Raheng on the Meping. From this point it followed the Meping valley north to Zimmé (Xieng-mai, Chieng-mai, Kieng-mai, and other forms), capital of the most important Lao (Shan) State tributary to Siam. Here the traveller enjoyed the hospitality of the American missionaries, whose noble qualities and beneficent influence, especially among the non-Buddhist peoples of Burma and Siam, receive full recognition. Mr. Hallett was much struck by the high estimation in which they are held by the chiefs and their subjects in every part of the country.

"Not only were they on a kindly and friendly footing with them, but by their bold strictures upon acts of injustice, and by exposing and expostulating against the wickedness and senselessness of certain of the reigning superstitious, they had become a beneficent power in the country."

Zimmé formed a fresh starting-point of a circular or loop journey, which went first nearly due north through Kiang-hai to Kiang-hsen on the Mekong, at the frontier of the Burmese Shan states. This was the northernmost point reached by the expedition, which, after retracing its steps to Kiang-hai, branched off south-eastwards to Lakon, and so back to Zimmé, whence, as stated, Mr. Hallett made his way, by water, through Raheng to Bangkok. The careful survey of the ground made on this occasion appears to have suggested an important modification in the direction of the main line of railway from Lower Burma and Bangkok to China, as originally proposed by Messrs. Colquhoun and Hallett. Instead of running either from Rangoon or Maulmein direct to Zimmé, it is now proposed to carry it from Maulmein east to Raheng, where it would effect a junction with the line from Bangkok, and thence run through Lakon and Kiang-hsen north to Saumao (Esmok), the Chinese frontier station. Zimmé would thus be left a considerable distance to the west, but could be connected with the trunk line by a branch from Lakon. A study of the orographic system shows that this would be a decided improvement on the original plan, the short and comparatively easy line of 160 miles from Maulmein to Raheng sufficing to connect the whole of the Burmese network with the prospective Siamese main line and all its branches. The total length of the line from Maulmein to China would be only 700 miles, with a total rise of not more than 4500 feet. This statement alone suffices to put out of court the rival project of a line from Bhamó across the alpine and deeply ravined borderlands between North Burma and South-west China, advocated by pig-headed officialdom. Speaking of this wild scheme, Mr. Colborne Baber has trenchantly remarked:

"I do not mean that it is absolutely impossible to construct a railway. By piercing half-a-dozen Mount Cenis tunnels, and erecting a few Menai bridges, the road from Burma to Yunnan-fu [Tali-fu] could doubtless be much improved."

It was by similar official obstinacy and short-sightedness that the results of Col. Chesney's memorable Euphrates Expedition (1836) were rendered nugatory; and now it is too late for a British-controlled Euphrates Valley railway, for the Mesopotamian plains are already overshadowed by the Northern Colossus. It is earnestly to be hoped that Mr. Hallett is not fated to become the "Chesney" of the Meping-Menam valley, and that the Burmo-Siamese railway project, now thoroughly worked out, may not be pigeon-holed until it is again too late. The crow of the Gallic cock has already been heard in the "Siamese Mesopotamia."

Besides the battle of the rival railways, Mr. Hallett has unconsciously fought out the battle of the rival races. Though treated less methodically than the former subject, as was to be expected, the latter is none the less very ably discussed; and, wherever opportunity offers, prominence is given to the marked moral and physical superiority of the Shan peoples over the kindred but degenerate Siamese. For the future political consolidation and material development of Central Indo-China, this is an all-important considera-



tion, and may ultimately mean a shifting of the political equilibrium from Bangkok to Zimmé.

Owing to the perplexing nomenclature, somewhat hazy notions prevail regarding the geographical position and mutual relation of these Indo-Chinese populations. A sufficiently clear idea attaches to the national names "Burmese" or "Cambojan." But when we come to "Siam," "Shan," "Lao," "Ngio," "Lueng," to say nothing of "Mon," "Talaing," "Peguan," "Lewa," "Kakye," "Chyen," "Chyn," &c., all is hopeless confusion. Even our author, in his historico-ethnological introduction, confuses "Cham" with "Siam," and applies both names to a hypothetical "small black race of the Malay stock, doubtless darkened by interbreeding with the Negrito aborigines, and perhaps with Dravidian colonists from the Madras coast." He does not seem to be aware that the Chams or Tsams, of whom a few still maintain a distinct national existence, were quite different from the Siamese, and that "Siam" itself is almost certainly the same word as "Shan." The word "Shan" is the most collective—anyhow, the most convenient—name of an immense ethnical family, which at one time occupied a great part of South and Central China, and which forms a most important element in the constitution of the present Chinese race, about fifty per cent. of whose language is in fact Shan. All the Lao, Ngio, and Lueng (Yai) peoples are also Shans, the difference between these names being purely political. Thus, the Siamese, as Mr. Hallett correctly remarks, call their Shan subjects "Lao" or "Lau." In the same way "Ngio" simply means the Shans formerly tributary to Burma, and consequently now British subjects, while "Lueng" or "Yai," with the honorific "Thai" or "Tai" ("great" or "noble"), comprises the numerous Shan communities within the Chinese frontier. Bearing in mind these distinctions and identities, the reader will have no difficulty in intelligently following Mr. Hallett in his discriminating remarks on the social and political condition of the various members of the wide-spread Shan race in the Indo-Chinese peninsula.

The British empire has been called "a fortuitous concurrence of atoms," in allusion to the unpremeditated—not to say, happy-go-lucky—way the *incongusta moles* has been brought together. A case in point is mentioned by Mr. Hallett in connection with the visit of Mr. Bourne, of the Chinese Consular Service, to Suamoi in 1886. On this occasion it was luckily discovered that the Shan peoples just south of the Chinese station claimed to have always been Burmese subjects. It follows from the Notification of 1888 that they are now British subjects, and, consequently, that the route of the projected Burmo-Chinese railway traversing their territory can no longer be intercepted by the French extending the frontiers of their Annamese protectorate westwards. The situation is somewhat analogous to that in South Africa, where in the nick of time the British protectorate was extended to Matabele and Mashona Lands, thereby preventing the Portuguese, Boers, or Germans from intercepting the projected trunk-line from the Cape to the Zambesi, and thus safeguarding imperial interests over half a continent.

Interspersed among Mr. Hallett's itineraries are a considerable number of delightful Buddhist legends, which often illustrate the national wisdom and the marked sense of humour characteristic of the Shan peoples. Such are the myths of the gibbon, the crow and peacock, the cataracts, the Prince of Lakon over-anxious for a renewal of his youth, and others for which no room can here be found. In general, it is evident that Buddhism is little more than a veneer thinly spread over the old national belief in witchcraft, ghosts, demons, spirit mediums, omens, charms, incantations, and the like. Yet an adult Buddhist can never be induced to accept Christianity; and the missionaries appear to make no converts except among the Karens and other pagan or non-Buddhist peoples.

Attention should be called to the chapters on the state of things in Bangkok and in Lower Siam generally, where will be found a scathing denunciation of the utterly corrupt and oppressive Siamese administration. A government which is not merely based on the worst forms of feudalism, but which tends to reduce the bulk of the population to absolute slavery, must either mend its ways or cease to be.

Besides a general map showing the various railway projects, there is a series of excellent sectional maps of the route followed; also a number of rather thin illustrations, and an index.

A. H. KEANE.

*The Poetry of Tennyson.* By Henry Van Dyke. (Elkin Mathews.)

CONSIDERING the almost exhaustive way in which the Laureate has been discussed during the past forty years or so, it will not be taken as a disparagement of the latest book on the subject which America has sent us to say that its author has not succeeded in throwing any very novel flood of light upon the Tennysonian ethics or aesthetics. As regards the former, Lord Tennyson is too true and wise an artist to sow his garden with the thorn and briar of obstinate moral problems; hence, although his poetry is always rich in latent ethical suggestion, as all poetry of the first class must be, it is not a field for barren speculation as to ulterior intentions. It is quite possible that Tennyson may yet have his Ulrici, for the malice of the gods is capricious, and, happily for us, they evidently do not love him; but, so far, he has been spared Shakspeare's doom.

Under the other head—that of the Tennysonian aesthetics—Mr. Van Dyke cannot, without some qualification, be congratulated on his performance. He tells us that the comparative method in criticism is generally admitted to be one of the most fruitful—a large statement, which his own example hardly bears out. For our own part, we should say that the comparative method of criticism, as Mr. Van Dyke illustrates it, is distinctly one of the least fruitful; because the critic who is bent upon establishing some parallel between two authors has, for the time being, no eye for anything else, and the most salient aspects of the work he is considering are as nothing to the fanciful and

unimportant resemblances to something else, which he is engrossingly occupied in detecting. Mr. Van Dyke takes up a whole chapter with an elaborate Macedon-Monmouth comparison between Tennyson and Milton, and it would be idle to pretend that this latest outcome of what we may venture to call the Fluellen school of criticism is a success. To bolster up a weak argument, he has to drag in such accidental matter as stray correspondences between the personal circumstances of the two poets; and, when these fail him, to fall back upon vaguely large propositions, telling us that "there is no closer parallel in literature than that between the early poems of Milton and Tennyson." Except that both had in an eminent degree that "Doric delicacy" which Wotton praised in "Comus," it is hard to see where the likeness comes in. Milton's early work was a further development of the Elizabethan vein, with the addition of Tuscan sweetness and Roman stateliness, and its spirit was thus essentially retrospective. Tennyson's early work, though superficially indebted to that of his immediate predecessors, was, in a far deeper sense, a prophecy, the herald note of a new age in art. When we come to close quarters, and try to find out from Mr. Van Dyke in what the Tennyson-Milton analogy really consists, we get very little satisfactory illumination. We are told that both poets are "marked by the same exact observation of nature," and the "Allegro" and "Penseroso" are called in to prove this assertion so far as it affects Milton. Now it is probably true that the accuracy and vigilance of Tennyson's eye for natural phenomena have never been equalled in any other poet since the world began; but Milton's landscape, as the late rector of Lincoln noted, is always more or less generalised, even if it be not half-conventional. We are not surprised that a writer who considers Coleridge to have had a defective ear should assume the existence of a similarity between Tennyson's and Milton's systems of versification. Few systems could have less in common, and, as a matter of fact, Tennyson's and Milton's are pre-eminently the two outstanding and entirely individual types of English blank verse; for, while Shakspeare's blank verse was a beautiful vehicle and nothing more—Shakspeare being indeed (not to speak it irreverently) an experimentalist to the very last, who in his latest plays practised a style of versification less admirable than that of his mid-period—their blank verse is in each case so idiosyncratic as to be always interesting as an artistic product for its own sake, apart from the matter it clothes. This is not the place to enter upon a detailed examination of Tennyson's metre; but take the following from a passage which Mr. Van Dyke himself quotes—

"—right and left,  
Suck'd from the dark heart of the long hills roll  
The torrents"—

and observe how the italicised line has a metrical movement quite different from anything which the whole of "Paradise Lost," "Paradise Regained," and "Samson Agonistes" can show. In other respects Mr. Van Dyke's parallel is hardly more workable. But it gives him an opportunity of saying some interesting things about Milton himself; and his remarks

on Tennyson's alteration of "angel" to "seraph" in "The Palace of Art"—

"For there was Milton like a seraph strong"—

(he had originally been "like an angel tall") are an example of just and excellent criticism.

It now seems to not a few persons that the "Idylls of the King" are the one work of Tennyson's to which criticism will eventually assign a rather lower place than once appeared probable. Mr. Van Dyke does not share this view; and he combats Mr. Swinburne's disparagement of the "Idylls," without, however, invalidating the grounds upon which that disparagement was based. Mr. Swinburne, if we make due allowance for his highly emphasised way of putting things, will be found to have laid his finger on what actually is the weak spot in the Arthurian poems. Mr. Van Dyke, following his "comparative" method, hitches in Wagner somehow or other to illustrate his meaning; but apparently he does not see how Wagner makes against his case and supports Mr. Swinburne's. The "Tristan" and the "Parsifal" have just that quality of barbaric strength, shot through with barbaric voluptuousness, the absence of which so often makes the "Idylls" seem modern in tone, despite the archaic turns of diction, and decorative rather than heroic in design. These graceful, dignified figures, in suits of perfectly fitting armour, are seen to be rather wanting in the whole atmosphere, also, is less that of a rudely chivalric age than of an age when chivalry was becoming a tradition and a self-conscious ideal, tending to decline into an etiquette. And, apart altogether from the question whether or not we privately care for this impeccable Arthur, it is very doubtful if such a personality is congruous with any realisable conception of the character of his age. His paragon morality is surely of the sort which in such an age would almost have been distrusted as infringing unfairly upon the monopoly of immaculate virtue possessed by more officially constituted saints and anchorites. And, on other grounds, Mr. Swinburne's artistic instinct was certainly not at fault when he regretted that Tennyson, in rehandling the Mallorcan epopee, did away with that initial sin of Arthur's which served as a kind of premonition of the eventual closing-in of retributive doom, and thus gave an impressive air of moral continuity to the whole sequence of events; for Tennyson thus chose to forego that sublimest of all tragic devices, the gradual loading of the air with a mysterious presentment from the first. Such a brooding of the end over the beginning—whereby, as we followed the fortunes of the king, we should all the while have been haunted by a sub-sensation of how, in Rossetti's weird phrase, his death was "growing up from his birth,"

"In a shadow-plant perpetually"—

would certainly have supplied a fine element of spiritual grandeur, and would have fittingly prepared the way to that strange and terrible goal, the phantasmal last battle in the cold mist by the confines of "the winter sea." As it is, that scene is, at all events, as great as anything in modern poetry; but one may safely surmise that, if Tennyson had produced the "Idylls" in chronological consecutive-

ness, their moral evolution would have been more manifestly organic than now.

No part of Mr. Van Dyke's book better deserves commendation than the chapter on Tennyson's "Historic Trilogy" of "The Making of England," as he happily calls it. Mr. Van Dyke recognises clearly enough, what the present writer has always felt to be true, that too many of us civilly cold-shouldered these splendid plays, for no better reason than because "Becket" and "Harold" were not "In Memoriam" and the "Idylls." It is to be regretted, however, that both here and elsewhere Mr. Van Dyke has imagined it his duty to give us his views of history so much at large. The ignobility of the Crimean War is not really germane to the question of the merit of "Maud" as a poem; and, even as a piece of historical character-painting, the passage in which he describes Thomas à Becket in a string of flashy Macaulayesque antitheses cannot be considered happy. The most interesting parts of his book are those in which he contents himself with the less ambitious task of tracing the Tennysonian stream up to its modest source in the volume of 1827. Since then the "Brook" has widened and deepened into a stately river, whose banks are princely gardens, statued with heroes and gods. The simile suggests the obvious and perhaps unprofitable criticism: the river, with all its amplitude, is a river, not the ocean; the statues, with their Pheidian faultlessness, are statues, not breathing figures; and the magnificent gardens are gardens, they are not the world.

The "Chronology" appended to this volume is excellent, so far as it goes. But its list of interesting contemporary references to Tennyson includes some which are, perhaps, not more important than others which it leaves out; and, in its enumeration of noteworthy magazine articles, &c., it should not have omitted Prof. Dowden's paper on "Mr. Tennyson and Mr. Browning"—an example of what "comparative" criticism ought to be.

WILLIAM WATSON.

#### A GREAT HEADMASTER.

*A Memory of Edward Thring.* By J. H. Skrine. (Macmillan.)

*Edward Thring, Teacher and Poet.* By H. D. Rawnsley. (Fisher Unwin.)

HERE are two books dealing with Edward Thring—two more books, one might say, if it were not ungracious to a great man and a great memory to hint that the two more are unnecessary or unwelcome. Neither the subject nor the manner of treatment in either case is less than admirable.

The English head-masters of this century are of the number of its peculiar glories; and we can hardly hear too much of those who have created for us so noble a tradition. It is true, and fortunate too, that they have, in the main, been happy in their chroniclers and critics, though possibly some writers have placed their heroes on rather high pedestals. And yet, after all, the world is not exclusively composed of superior persons who cannot lift their eyes to a higher level than their neighbours' scullery windows, to which the most modern "critical spirit" seems occasionally to limit its efforts. Mr. Skrine and Mr. Rawnsley,

however, are not blind to the faults of their head-master. But before all things they make it clear that they loved and revered him; and those to whom he was nothing but a great name and far-away influence cannot doubt from what his pupils set down about him that he thoroughly deserved the love and reverence that follow him whither he can be followed by little else.

What those closest to Thring saw in him and admired must needs have been the qualities which made him a great and enduring personality; let us glance, then, at some of the main points on which the present writers dwell. As a teacher, he distinguished himself most consistently by claiming for himself full liberty to teach how and what he chose. First of all, he must be clear of state dictation; but state dictation, as embodied in large oblong envelopes and expressions of opinions from "my Lords" did not directly affect Thring's daily work. After his gladiatorial bout with the Endowed Schools Commissioners he was left discreetly alone. But a fragment of a letter quoted by Mr. Skrine will probably interest a good many pedagogues and possibly confirm some prejudices.

"My view is simple," Thring writes; "the skilled workman ought to be allowed uncontrolled management of the work. Governors ought to sanction his plan of work originally, and act as police afterwards to see that the work up to a fair average is honestly done. . . . No work can flourish over a series of years which is exposed to interference from local amateurs in authority."

Yet this pronouncement is fairly open to the charge of inconsistency with itself. Unless "local amateurs" are other than the governors who are to sanction and then inspect samples of work, Thring seems to invite and then to defy criticism from outside. And (be it said with all diffidence) he applied himself to the general question of state interference in public elementary schools like an amateur, that is, an amateur in bureaucracy. Assuredly our present organisation was not to his mind; in his eyes it likened itself to the raising of mustard and cress by sprinkling seed over a bottle, the departmental minutes being the seed and teachers the resulting herbs. One may very safely say, however, that, deserved as is denunciation of the bureaucratic stiffness natural to bureaus, yet, if you want to have a great deal of mustard and cress in a hurry, sprinkling it in a damp place is not a bad way of getting it; and you must not complain if your mustard and cress is not as robust as a cedar of Lebanon. The country has made up its mind that its public elementary schools shall teach a great number of sciences and languages in an elementary and sloppy way; and the offices have set themselves with consummate skill and success to provide the machinery for the edifying process. They are not to blame; the nation is to blame for not having yet learnt to lay to heart the lessons of the Fallacy of Composition.

Thring most justly complained that our national character is "suffering loss in the training," because we are so faint-hearted in our public endeavours to make our children good and truthful and temperate and loving and patient by teaching them all these things. A great deal, it is true, can be taught by the way; but these are not the first things for



which "managers" look in engaging their teachers—for public elementary schools, at least. They ask first, whether he got firsts or seconds in his class list, and whether he has three, four, five, or fifteen science certificates. Imagine the valuable intellectual and moral training that must be achieved in a case that can be quoted from a state not far from our own, and educationally constituted on similar lines. To wit; a young gentleman of Fohmboe (to use the language of high—i.e., Jesuit diplomacy), in his twentieth year or thereabouts, writes to prove his fitness to enter a normal school: "I have sixteen science certificates," says he.

Of course, Thring was not the first man to preach that school surroundings should be as lovely as might be; but he certainly insisted on his theories being carried into practice with more success than many others who have shared his belief. And it is something due to him that all the world is beginning to agree that boorish and coarse furniture and walls will tell ill on those in habitual contact with them.

Above all things, however, Thring was a strong and masterful man—often hard and stern, it is true, but always filled with a sense of divine responsibility. That he was so strong a man explains the wonderful attachment of his boys; for he could do many things like the great man he was, playing fives with uncommon prowess, and troubling all the world with his hits to long on for threes.

Both of these books are of the kind called "eminently readable." Mr. Skrine's book is certainly a good deal more, being more informing than Mr. Rawnsley's, and of stouter texture; and truly he would be a pedagogue of skin more than usually thick who got no hints or inspiration from it. Although the plan of it is a little irregular, we obtain a very clear impression of the general course of Thring's history at Uppingham, and his heroic though somewhat solitary and combative spirit.

P. A. BARNETT.

#### NEW NOVELS.

*The New Prince Fortunatus.* By William Black. In 3 vols. (Sampson Low.)

*Lady Baby.* By Dorothea Gerard. In 3 vols. (Blackwood.)

*A Heavy Reckoning.* By E. Werner. In 3 vols. (Bentley.)

*Colette.* By Mrs. Macquoid. In 2 vols. (Ward & Downey.)

*Forestalled.* By M. Betham Edwards. (Spencer Blackett.)

*The Peril of Richard Pardon.* By B. L. Farjeon. (White.)

*A Noble Woman.* By Henry Gréville. (Chatto & Windus.)

SOME readers when beginning *The New Prince Fortunatus* may have felt a slight alarm lest Mr. Black should be going to give them a mere novel of what has been called "cabotinolatry"; or lest, on the other hand, he were about to satirise that somewhat ignoble cult elaborately. The former would have been terrible, and the latter disappointing—

for Mr. Black's forte is scarcely satire, except of a mild and fugitive kind. Others, less original, may have dreaded the usual grouse-shoot, the usual deer-stalk, the usual salmon-kill, and the usual Highland maiden. With these latter persons we have never had any sympathy, for these things in Mr. Black's hands are very good things; and as for "usual," the sun and the moon are usual, too. Nearly everything that is good is usual; the business of life is to take the usual with a difference. We may as well say that there is no cause for alarm. To begin with, Mr. Black's *cabotin* is really a gentleman, and a good fellow, though not very strong- or long-headed; and Mr. Black does not expect us to worship him at all. In the second place, the touches of satire are not in the least over-laboured. In the third place, though the grouse-shoot, and the deer-stalk, and the salmon-kill, and the maiden, are all here, they occupy no exorbitant space, and are respectively a very nice grouse-shoot, deer-stalk, salmon-kill, and (especially) maiden. Mr. Black has not often drawn a more agreeable heroine than Honnor (the double *n* is repulsive to us) Cunyngham; nor has he or anyone else recently indicated better the fashion in which perfect good nature and unconcern in a girl may be mistaken, and that not merely by a coxcomb, for "encouragement." Lionel Moore is not at all a coxcomb, though he is a spoilt child; and his love-makings with Honnor (though doomed to misfortune, as the reader sees at once) are very good love-makings. His friend, Maurice Mangan, though he owes something of a debt to various ancestors, from George Warrington and Mr. Cunningham's Wynne downwards, is good too. And Kate Burgoyne, the *cabotine*, is good; and Lady Adela Cunyngham, a pattern of sanity on every subject but her own literary efforts, is very good. We do not much like the other heroine, Nina the Italian, but that is perhaps because we have a corrupted taste. There is one very funny figure, who is, we think, Mr. Black's masterpiece in that quiet kind of satire which, as we have said, he can do. This is Octavius Quirk, the log-roller, a kind of Bludyer-Bunthorne, whose sunflowers are steaks and onions—a toady of the aristocracy and a Social-Democrat. Quirk is one of the neatest skits on the craze about log-rolling ever done. It is especially good, inasmuch as Mr. Black has the ear of the British Philistine. The British Philistine will surely say to himself, even he, "Here is an impossible creature. Yet Mr. Black, who knows the merry sound of the rolled log as well as most men, says that is a log-roller. *Done* [the British Philistine does sometimes speak French] the log-roller is impossible." Which, indeed, is not quite the fact. But it is a better delusion than that which imagines fiends with logs rolling them like demoniac skittle-balls all day and all night for the benefit of scoundrels and over the feet and forms of honest men.

A writer like the author, or joint author of, *Reata*, who has gained her reputation and kept it almost wholly by studies of foreign life, runs a little risk when she comes to deal with English subjects; and it is, unfortunately, human nature to imagine that when, after two authors have written together, one of them writes alone there is sure to be some sign

of inferiority. We humbly hope that much practice in criticism has given us some faculty of guarding against prejudices of this kind; and we have approached *Lady Baby* with all due exorcising of such demons and with nothing but a benevolent memory of satisfaction derived from *Reata* and *Orthodox*. The book begins in Scotland, a country where-with the author is known to have many connexions, and much of the scene continues to be laid there. The real heroine seems to us to be Maud Epperton, an impecunious damsel battered by many seasons, who is the black angel of the piece. An ineradicable, though no doubt inexcusable, fancy for black angels may be responsible for our liking her much better than Lady Baby (or Lady Frances Bevan, as her actual name is in the peerage of fiction). Lady Baby begins very well. Her scheme of "alphabet subjects," that is to say, of patiently trying a stranger with Athens, Miss Braddon, Crocodiles, and so on, till she hits the right one, is good fooling; and her unconventionality never in the least approaches—as unconventionality does constantly in novels and sometimes, we regret to say, in real life—anywhere near vulgarity. Her lover, Sir Peter Wyndhurst, who is thought to be a milksop and is a hero, deserves much commendation; and her father, Lord Kippendale, though slight, is good throughout. But her conduct to the said lover is not so much pretty Fanny's as silly Fanny's way, and is chiefly irritating. One of the causes or occasions of it, Laurence Carbury, a *blasé* and *ravagé* spendthrift of forty, is mere leather and prunella; and Lady Baby's brother Germaine, who falls in love with Maud Epperton and cuts himself adrift from her because he discovers she once told him a story, is as unnatural in his simplicity as Carbury in his Byronism. The introduction of an escaped panther reminds us too strongly of the immortal occasion when Pip, Miss Havisham, and Estella (or was it Pip and Estella only?) marched round the room with flags while the dogs ate real outlets; and all the business of the "Choughshire" copper mines (why follow a very silly practice of George Eliot's? why not say Cornwall?) is confused, theatrical, and ill-digested. Here we seem to be cursing *Lady Baby* roundly; but, in fact, its first volume is one of the most readable things we have recently come across, and there is interest and merit throughout. Perhaps it is Miss Gerard's ill-treatment of Maud that stirs our bile. It is not poetical justice which, for the sake of a mere fib or two (the just prerogative of her sex) condemns a very agreeable young woman, after a youth of penury, visiting, and a detestable aunt, to an age of soap-boiling husband. Let us hope that the soap-boiler and the foolish little Lady Baby both had the good feeling to die, and that Sir Peter and Maud "drew up together" after all.

*A Heavy Reckoning* ranks among the books in which, though there is no great fault to be found with them, we own that we find ourselves unable to take much interest. Something may be due to the irritating habit of giving English prefixes to foreign names. The whole scenery and the whole *dramatis personae* of *A Heavy Reckoning* are Swiss; yet we read of "Miss" Nordheim and "Mrs." Gersdorf, who, most absurd of all, has been "Lady Wally Ernsthausen." Considering

that this latter young lady's papa is Baron Ernsthause, it would have been difficult to make a richer muddle of error; and as these things necessarily occur on every page, they keep up the worry. "Lady Wally" herself, a kind of madcap, is the most attractive figure in the book; but it is all estimable enough, though, as we have said, not to us interesting.

Mrs. Macquoid's *Cosette* is one of those studies in the ordinary life of French or French-speaking countries in which the author delights, and which she executes very well. In *Cosette* the scene is Dinant and its neighbourhood, and a very nice scene too. The heroine has two lovers—one who is young and beautiful, the other who is a middle-aged chef. With a delicate feeling for those of the other sex who are not young and beautiful, even if they have not the honour or dishonour of being chefs, Mrs. Macquoid makes the young man false and not triumphant; the old one triumphant and true.

It is not usual for books to appear in "railway" form for the first time; and, therefore, we presume, though there is no other indication of the fact, and though we do not remember it in two or three-volume shape, that *Forestalled* has previously made its bow to the public. "The Double Forestallment" would, perhaps, be a more exact title; for the story (which is, indeed, a little improbable), goes to show that, whereas an old man forestalled a young one in securing not merely the hand, but the affections, of a girl, the young one forestalled the old in certain scientific discoveries. This is pleasant topsy-turvature enough; but Miss M. Betham Edwards has treated it at rather more length than it will bear. Our own moral—a base one doubtless—would be that, though there is not a stain on the honour of Nella, the young lady in question, it is neither wise from the point of view of Aphrodite nor from that of Pallas to admit into your household an "adopted brother" of your wife's who is much younger than yourself.

Mr. Dickens and Mr. Wilkie Collins are dead, more's the pity; but Mr. B. L. Farjeon is still with those who like a certain kind of story in which the one showed genius and the other talent. Of this kind of story it is difficult for the reviewer to say anything; for there is nothing but the story itself to talk about, and, if he does talk about it, both author and readers thirst for his blood. We can only say that we wish we had a dear uncle who went about with five thousand pounds in gold and notes handy. We would not kill him, or let him be killed; we would "cherish" him, as Mr. Thackeray avowed that he would do with an aunt of even less obvious attractions.

Mr. Vandam's translation from Henry Gréville, under the title of *A Noble Woman*, is a fair example of a rather difficult and extremely thankless class of work. Elegance Mr. Vandam does not attain unto; and perhaps elegance is not to be expected, as it was in the days when Carlyle and others "did" translations. Accuracy (which is too often lacking) is very fairly attained by him. As for the original, Mme. Durand never does bad work;

and, when she has Russian subjects (as here), seldom work that is not observed straight from the life.

GEORGE SAINTSBURY.

#### CLASSICAL SCHOOL-BOOKS.

*Curtius' Griechische Schulgrammatik.* By W. von Hartel.

*Uebungsbuch zum Uebersetzen ins Griechische.* By K. Schenkl.

*Griechisches Uebungsbuch I.* By W. Hensell.  
*Lateinisches Schulgrammatik.* By A. Scheindler.

*Lateinisches Uebungsbuch I.* By A. Scheindler.  
*Lateinisches Uebungsbuch zur Casuslehre.* By W. Eymer. (Wien und Prag: Tempsky; London: Williams & Norgate.)

As a general rule, school books have a very limited interest for foreigners. One cannot exactly sit down and read them; one cannot adopt them in schools, for they are written in a different language; one cannot even translate them, for they are usually based on different educational systems. But the six Austrian school books named above deserve, perhaps, a brief notice, for they represent what is practically a new departure in Austrian classical education. How far this is due to Dr. von Gautsch, the energetic minister of education at Vienna, how far to the increasing interest in classical studies, visible in series like the *Wiener Studien*, we do not know. But it is pretty plain that, for some little time, Austrian scholars have been trying to improve their school books; and it may be worth while shortly to point out to English readers the chief features of their work. Some of these features will not seem very new or strange to English readers; on the contrary, here, as elsewhere, English editors, and still more English teachers, have anticipated much that is only just beginning to find a place in German and Austrian school books. And there is a good deal that is not exactly "new" matter in those school-books. The first of these features is an attempt to connect the different books together. That an exercise or a reading book should be based on a grammar is, of course, nothing new; but the writers mentioned above have gone further. Thus, Dr. Scheindler's Latin Grammar is intended to be an exact parallel to Dr. Hartel's Greek Grammar; and the agreement is so complete that, where the rules are the same for Greek and for Latin, the wording is also the same. Secondly, there is, in all these books, a definite effort to minimise the amount to be learnt. Dr. Hartel's revision of Curtius is, in some places, practically an abridgement. Dr. Scheindler has discovered, by the aid of statistics, that the supines and the passive future infinitive (*amatum iri*) occurs very rarely in the portions of classical authors usually read by beginners. He has, therefore, cut it out, inserting, instead of the supines, the perfect passive participle. So far as we know, he is the first writer who has actually done this, though English schoolmasters have not waited for Dr. Scheindler's statistics to forbid the use of *amatum* in ordinary prose, and to be very cautious in passing *amatum iri*. It is, however, decidedly more satisfactory to have the unusual forms removed from the print which beginners commit to memory. Thirdly, all the writers seem to agree in the view that the exercise must be based on the reading, though there seems to be some difference in method. One prints a number of stories in Greek of interesting contents, à la Sidgwick and Morice—only the contents would very often not interest an English boy—and then adds exercises which practically reproduce the original Greek. Another follows the plan of leaving this to the

teacher, who writes his own exercises on the "books" read in form. Both plans are well known in England, though the latter is far the commoner, and, we think, probably the better. Fourthly, and it is here that the German books before us most certainly excel the English, the requirements of philology are attended to. While we in England have been hesitating whether or not to adopt the new philology, and have, in general, refrained from doing so in our elementary books, Dr. Hartel has revised Curtius' Grammar, and accepted the latest results, so far as they are suitable for teaching purposes. There are many other points of detail which deserve notice in these books, but the four features indicated seem to us the main ones, on account of which we have noticed the books in the way we have done.

*Xenophons Memorabilien.* By A. Weidner.

*Ausgewählte Gedichte des Ovidius.* By H. S. Sedlmayer.

*Demosthenes Ausgewählte Reden.* By K. Wotke.

*Schulcommentar zu Demosthenes's Staatereden.* By A. Baran.

*Homers Ilias in verkürzter Ausgabe.* By A. Christ. (Wien und Prag: Tempsky; London: Williams & Norgate.)

These five texts proceed from the same publishers, and *mutatis mutandis* represent the same principles as the Grammars and Exercise Books noticed above. The texts have, in each case, been revised in accordance both with scholarship and common sense. Difficult or hopeless passages are omitted, and the whole so arranged as to be within a boy's capacity. The result is that, though one volume of notes has been given, notes are really superfluous. We should like to suggest to English teachers that it is quite possible for them to avail themselves of these cheap and well-printed texts, and thus avoid the evil which is said—not wholly without truth—to arise from the rather superfluous amount of help which editors generally give. We are sorry to see even one volume of notes among the books before us. Not that the notes are particularly bad, though they are hardly up to our standard. But we do not think that, with a carefully revised text, notes ought to be needed. We wish that English publishers would give us a few such books.

*Passages for Practice in Translation at Sight.* Part iv., Greek. By John Williams White. (Boston, U.S.: Ginn.) Prof. White, of Harvard, has realised and acted upon a fact which has insufficiently dawned upon us in England—the fact that, to get real advantage from a classical training, it is necessary to read the classical literature largely, freely, and at sight; not, of course, without grammatical training, but yet in a more literary spirit than is commonly adopted. For some reason or other, our English training fails in this. Ten or twelve years of Greek and Latin, with us, leaves even able youths scarcely competent to read these languages at sight. We need something more of Macaulay's way of reading classics, and modern languages too. Prof. White would achieve the object by much reading—reading aloud (Intro., p. xvi.)—of unseen passages from the best authors. The present volume is, we gather, chronologically the first, but intellectually the fourth. Part i. is to contain extracts from writers of the simpler Attic prose; part ii. will be devoted to extracts from Herodotus and Homer; and these two parts are for boys preparing for admission to Harvard. Part iii. deals with Lysias, Demosthenes, Plato, Homer, Euripides, and Aristophanes; while part iv., the present volume, omits Lysias, but adds to the "bill of fare" of part iii. Xenophon, Herodotus, Thucydides,



## NOTES AND NEWS.

Sophocles, and Aeschylus, and, with part iii., is intended for preparation for "Second Year Honours" at Harvard. The reading aloud is to be tested eventually, but not normally, by the power of translating the piece on paper. The main use of the selections is to be oral—by question, hint, note, and exercise of memory and thoughtful conjecture. We should greatly like to hear the book worked by a skilled teacher on this plan. The extracts from Demosthenes are somewhat too scanty; we think the *De Corona* deserved to be drawn upon. Those from Plato are also too few to be adequate; but those from Thucydides (pp. 44-76) are excellent; and the four dramatic poets—Euripides, Sophocles, Aristophanes, and Aeschylus—are represented by interesting extracts. If, however, a chorus of Sophocles (pp. 121-2) is admissible, part of an Aeschylean chorus should surely appear—say, the Iphigenia episode in the first chorus of the *Agamemnon*.

*Selection from the Greek Tragedians.* By E. D. Stone. (Rivingtons.) Mr. Stone is of opinion that

"the drama, being the most complex and artificial presentment of human action, is for this very reason less fitted for immature intellects, especially when the difficulties of translation make it impossible to read more than a limited portion at a time. A boy likes a story, and is comparatively indifferent to the development of character."

There is much truth in this plea. A Greek play does hang heavy in the hands with beginners. A consciousness that a story was needful has caused the otherwise highly injudicious plan of practically beginning Greek with Homer, as we all did thirty years ago. But, after all, beginners, if carefully and pleasantly instructed, soon cease to be beginners. It is surprising to see how soon a boy of fair capacity will catch up the "note" of a character, and be interested in its development. Mr. Stone, however, has undoubtedly put together a number of interesting and stimulating passages from the three great Greek tragedians—five from Aeschylus, ten from Sophocles, twenty-two from Euripides. Notes are appended, at the end of the book, for each passage, with an exposition of the dramatic situation. For our part, we think Aeschylus, in narrative, easier than Sophocles, and should have inserted more than five extracts from his dramas—certainly one, if not more, from the *Agamemnon*, and part of the opening of the *Eumenides*. From Euripides, we think the *Iphigenia in Aulis* has been unduly neglected. The opening scene should certainly have been presented by an editor who does not shrink (see p. 118) from giving anapaestic passages. But the idea of the book is a good one, and the notes and introductions commendable.

*Legends of Ancient Rome from Livy.* By Herbert Wilkinson. (Macmillan.) We can heartily commend both the design and execution of this little book. It consists of selections from Livy, adapted to beginners by the omission of difficult passages and constructions, but still retaining the characteristics of the original. When contrasted with the arid and clumsy paragraphs of Eutropius, which we are sorry to find is used in High Schools for Girls, we can testify from experience that the forcible and rich style of Livy positively attracts children to the study of Latin. For what boy is there who would not burn to read on a section beginning "Aulus Postumius dictator, Titus Aebutius magister equitum." Our only complaint against the notes is that they are not sufficiently numerous; and there is a bad blunder in the Vocabulary in the rendering of *nepos*, from which it would appear that the Vocabulary has been (partly at least) compiled from the English Index.

MR. F. G. FRAZER, of Trinity College, Cambridge—whose wide learning is hitherto known only by his article on "Totemism" in the *Encyclopædia Britannica*, and by stray papers in the *Transactions* of societies—will shortly publish with Messrs. Macmillan a work in two volumes, entitled *The Golden Bough: a Study in Comparative Mythology*. Mr. Frazer, we believe, is now in Greece, carrying out investigations on the spot for an elaborate edition of Pausanias.

MR. ANDREW LANG'S new book, *Old Friends: Essays in Epistolary Parody*, will be published in a few days by Messrs. Longmans. Some of the papers, but not all, have already appeared in the *St. James's Gazette*.

MR. W. HEINEMANN will shortly issue *Arabic Authors: a Manual of Arabian History and Literature*, by Mr. F. F. Arbuthnot, author of "Persian Portraits."

MESSRS. MACMILLAN have been encouraged by the success of their sixpenny edition of Charles Kingsley's novels to issue *Tom Brown's School-Days* in the same form, with the illustrations by Mr. Arthur Hughes and Mr. Sydney P. Hall. It will be ready in May.

THE next volume in the series of "English Men of Action" will be *Sir Henry Havelock*, written by Mr. Archibald Forbes.

MR. W. H. DAWSON, of Skipton—the author of "German Socialism and Ferdinand Lassalle"—has just finished a companion volume on *Prince Bismarck and State Socialism*, which will be published by Messrs. Sonnenschein & Co. in their series of monographs on social science.

MR. JOSEPH HATTON'S serial story, *By Order of the Czar*—which deals with Nihilistic plots, as well as with the persecution of the Jews in Russia—will be published in volume form by Messrs. Hutchinson & Co. in the course of April.

A NEW volume of essays by Mr. Edward Butler, author of "For Good Consideration," entitled *A Consideration of Gentle Ways*, is announced for immediate publication by Mr. Elliot Stock.

MESSRS. SWAN SONNENSCHN & Co. will publish shortly a new book, entitled *New Life: Its Genesis and Culture*, by the authors of "Our Nurses, and the Work they have to do."

MR. FRANK MURRAY, of Derby, promises shortly two new volumes in his "Moray Library": No. XI., *Verse Essays*, by Mr. Reginald Brimley Johnson; and No. XII., *The Book Bills of Narcissus*, by Mr. Richard Le Gallienne.

MESSRS. GRIFFITH FARRAN & Co. propose to follow up their sixpenny reprint of the late W. H. G. Kingston's *The Three Midshipmen* with a uniform issue of *Peter the Whaler*.

THE first edition of the *Life of the Rev. J. G. Wood*, by his son, the Rev. Theodore Wood, published this week by Messrs. Cassell, has been already exhausted. A second edition is in preparation, and will be ready in a few days.

AT a recent meeting of the "Sette of Odd Volumes," Mr. Charles Holme, who lately accompanied Mr. Alfred East in his artistic tour in Japan, was elected president; Mr. Alexander Hollingsworth, of *Engineering*, vice-president; and Mr. John Lane, secretary. The latter has in the press a bibliography of the works of George Meredith, and is well known as a book-plate collector.

MR. JOHN GALWEY—for some years past with Messrs. Sotheran—has begun business as a new and second-hand bookseller in Garrick

Street, Covent Garden. He promises to pay special attention to bookbinding.

THE valuable library formed by the late John Lovell, editor of the *Liverpool Mercury*—which is particularly rich in Shakesperian literature—will shortly be sold. The catalogue contains a portrait, and a reprint of the obituary notice written by Mr. Hall Caine.

ON Tuesday and Wednesday of next week, Messrs. Sotherby will sell "portions" of two libraries, which are very characteristic of their English and French ownership. The English collection is that of Mr. James Sinclair, and consists mainly of first editions of Dickens and Thackeray and other moderns, and of books illustrated by Cruikshank, Rowlandson, Phiz. A curious entry is this (No. 260): "The Breton Glasses at Orleans, edited by Whiteley Stokes." The French collection, which is described as that of a baron lately deceased, is also largely composed of illustrated works; but these are the magnificent copper-plates of the last century, adorning large-paper editions of La Fontaine, Beaumarchais, Dorat, Retif de la Bretonne, &c.

AT the meeting of the National Indian Association on Monday next, March 31, at the Westminster Town Hall, Mr. Frederick Harrison will deliver a lecture on "Some Great Books of History."

AT the meeting of the Honourable Society of Cymmrodorion on Wednesday next, April 2, a paper will be read on "Welsh Place-Names," by Prof. J. E. Lloyd, of Aberystwyth, the editor of Hubert Lewis's *The Ancient Laws of Wales*.

PROF. JAGIC' of Vienna, has just edited, with a preface, a document interesting to all students of Slavonic history and philology. It is a *chrysobull* of King Stephen Urosh II., given in the year 1318 to a church dedicated to St. Stephen the Martyr, and was found by Prof. Vambéry in the old Seraglio at Constantinople. Prof. Jagic' tells us that great pains have been taken to make the copy exact, since this edition must supply the place of the MS. to Slavonic students, as the original will shortly be sent back to Constantinople.

THE sixth volume of the *Collected Writings of De Quincey*, just issued by Messrs. A. & C. Black, of Edinburgh, contains the famous series of essays (originally contributed to *Blackwood*) which treat of Homer and Herodotus, Cicero and the Caesars. It is curious that De Quincey, with all his pride as a Hellenist, was uniformly less happy in dealing with Greece than with Rome. But as regards the papers on the Caesars, we cordially agree with Prof. Masson's judgment that, despite all their defects, they form "perhaps the most vivid panoramic sketch of the imperial history to the found in our language." In these days of minute accuracy, it seems noteworthy that De Quincey's latest editor has not thought it worth while to provide accents to his Greek, nor even to correct his strange misquotation (p. 202):

"Exoriare aliquis nostro de sanguine vindex."

WITH reference to the notice in the *ACADEMY* of last week of Mr. James Hogg's *Uncollected Writings of De Quincey* (Sonnenschein), a correspondent calls our attention to the fact that more of the papers than we then mentioned have previously been reprinted. Mr. Page, in his *Life and Writings of De Quincey* (1877), gave at length those on "Malthus's Measure of Value" and "Anglo-German Dictionaries," as well as the letter to the editor of the *Instructor* about his portrait. Still, this does not affect our main statement that Mr. Hogg has placed all lovers of De Quincey under an obligation, by bringing together in these two volumes a great deal (though not of the first importance) that was hitherto unknown.

WE have received the first number of the *Journal of the Scottish Mountaineering Club* (Edinburgh: The Darien Press), which has been founded on the model of the Alpine Club, "to encourage mountaineering in Scotland in winter [which apparently includes spring] as well as summer." Another rule declares that "the members of the club shall respect proprietary and sporting rights, and endeavour to obtain the co-operation of proprietors." In this connexion it is noticeable that the honorary president of the club is Cameron of Lochiel. This number of the *Journal* contains the address of the president, Prof. Ramsay of Glasgow; and several papers describing winter ascents.

#### THE FORTHCOMING MAGAZINES.

THE forthcoming number of *Mind* will contain an elaborate article by Dr. Henry Maudsley, on "The Cerebral Cortex and its Work," and an address on "The Progress of Philosophy," by Dr. James Ward.

THE April number of the *Art Magazine* will contain the first of two articles upon "Portraits of Robert Browning," written by Mr. W. M. Rossetti, whose acquaintance with the poet goes back for more than thirty-five years. The total number of portraits that have been lent for reproduction is twenty-one. The same number will also have an illustrated article on "Hameln, the Town of the Pied Piper," by Mrs. Katherine M. Macquoid.

MRS. ANDREW CROSSE contributes to *Temple Bar* an article on "John Kenyon and his Friends," which is full of literary reminiscences of the early half of the century.

*Scribner's* for April will contain the second of the articles entitled "In the Footprints of Charles Lamb," with illustrations by Mr. John Fulleylove and Mr. Herbert Railton.

THE principal article in the forthcoming *Portfolio* will be a critical description of the work of Mr. Onslow Ford, with a full-page plate and minor illustrations.

In the April number of *Time* there will be articles on "Irish Literature," by Mr. Justin McCarthy; on "The Horses of the Pampas," by Mr. Cunningham Graham; and on "The Foreign Policy of Russian Tsardom," by Mr. F. Engels.

The *Art Review* for April and May will contain an historical poem, based on the story of Mary, daughter of King Stephen, from the pen of Mr. Compton Reade.

#### IN MEMORIAM.

SIR HENRY YULE.

"*Moriturus vos saluto.*"

Breathes his last the dying scholar—  
Tireless student, brilliant writer;  
He "salutes his age," and journeys  
To the undiscovered country.

There await him with warm welcome  
All the heroes of old story—  
The Venetians, the Ca Polo,  
Marco, Nicolo, Mappeo,  
Odoric of Pordenone,  
Ibn Batuta, Marignolli,  
Benedict de Goës—"seeking  
Lost Cathay and finding heaven."  
Many more whose lives he cherished,  
With the piety of learning;  
Fading records, buried pages,  
Fading lights and fires forgotten,  
By his energy recovered,  
By his eloquence rekindled.

"*Moriturus vos saluto.*"

Breathes his last the dying scholar,  
And the far-off ages answer:  
"*Immortales te salutant.*"

D. M.

#### MAGAZINES AND REVIEWS.

WE have to welcome the first number of *Folk-Lore*: a Quarterly Review of Myth, Tradition, Institution, and Custom (David Nutt), incorporating the *Archaeological Review* and the *Folk-Lore Journal*, which latter succeeded the *Folk-Lore Record*. From the sub-title, as well as from the editorial note, it appears that a distinct attempt is being made to extend the definition of "folk-lore"—a word itself little more than forty years old—so as to include what is called "institutional archaeology," further explained as the study of "the origin and development of institutions other than those brought into existence by the direct action of the State." It happens that the subject of the most notable article in the present number can hardly be brought within even this elastic definition. This is Prof. Ridgeway's paper on "The Greek Trade-Routes to Britain," in which he subjects to careful criticism the fragmentary evidence that has come down to us in Strabo, &c., and on many points opposes the views of Mr. Elton. His general conclusion is that there were two trade routes between Massalia and Britain. The first passed across France to Corbilo, at the mouth of the Loire, and thence by sea round Brittany to the Isle of Wight, which is the Ictis of Diodorus Siculus, the Vectis of Ptolemy, the Mictis of Pliny. The other route was northwards to the Straits of Dover. Elaborate arguments are adduced to prove that the former was the earlier route, the most ingenious being that derived from the evidence of coins. The entire paper is eminently worth reading, even though all its conclusions may not be accepted. For the rest we must be content to mention Mr. Andrew Lang's presidential address to the Folk-Lore Society; the first instalments of two papers—"Magic Songs of the Finns," by the Hon. J. Abercromby, and "Legends from Torres Straits," by Prof. A. C. Haddon; an excellent summary of recent research on Teutonic mythology, by Mr. F. York Powell; and a carefully compiled bibliography. The tabulation of folk-tales is also continued. The Notes and News give promise of some interesting publications, both in future numbers of the review and also in independent volumes.

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

- BARRIÈRE, M. L'œuvre de H. de Balzac. Paris: Calmann Lévy. 7 fr. 50 c.  
BLOCK, Maurice. Les progrès de la science économique depuis Adam Smith. Paris: Guillaumin. 16 fr.  
D'ALBERCA, A. Les établissements français du golfe de Benin. Paris: Baudouin. 6 fr.  
GONCOULT, Edmond de. Les actrices du XVIII<sup>e</sup> siècle. Mademoiselle Clairon. Paris: Charpentier. 3 fr. 50 c.  
HENNEQUIN, E. Etudes de critique scientifique. Quelques écrivains français. Paris: Didier. 3 fr. 50 c.  
MITTHEILUNGEN aus den orientalischen Sammlungen der Königl. Museen zu Berlin. 2. Hft. Berlin: Spemann. 24 M.  
QUELLENSCHRIFTEN für Kunstgeschichte. Neue Folge. 3. Bd. A. A. Frialet's Tractat über die Baukunst, nebst seinen Büchern v. der Zeichenkunst u. den Bauten der Medic. Zum ersten Male hrsg. u. erklärt v. W. v. Oettingen. Wien: Graeser. 14 M.

##### THEOLOGY, ETC.

- HOCHART, P. Etudes d'histoire religieuse. Paris: Thorin. 8 fr.  
LIBER, Jeremiae. Textum masoreticum accuratissime expressit etc. S. Baer. Praefatus est edendi operis adiutor F. Delitzsch. Leipzig: Tauchnitz. 1 M. 50 Pf.

##### HISTORY, LAW, ETC.

- BENCKER, M. Der Anteil der Periegeese an der Kunstschriftsteller der Alten. Leipzig: Fock. 1 M. 50 Pf.  
BERNATZIK, E. Die juristische Persönlichkeit der Behörden. Freiburg-L.Br.: Mohr. 2 M. 80 Pf.  
CLAIRE, F. Partien u. Politiker in Megara u. Athen. Stuttgart: Kohlhammer. 2 M.  
CHUTE, la, des Allompra: résumé de l'histoire diplomatique de l'annexion de la haute Birmanie, 1884-1886. Paris: Challamel. 4 fr. 50 c.

- DAUDET, E. Histoire de l'émigration: Coblenz 1789-1839. Paris: Kolb. 6 fr.  
DELOUME, Ant. Les manieurs d'argent à Rome. Paris: Thorin. 9 fr.  
FABRICIUS, E. Theben. Eine Untersuchung über die Topographie u. Geschichte der Hauptstadt Boeotiens. Freiburg-L.Br.: Mohr. 1 M. 60 Pf.  
FAYE, J. de la. Histoire du général de Sonis. Paris: Blond. 4 fr. 50 c.  
GÜTZINGER, E. Statthalter Bernhard v. Walenstadt, der Barde v. Riva. Hrsg. vom histor. Verein in St. Gallen. St. Gallen: Huber. 2 M.  
HAMEL, E. Histoire du règne de Louis-Philippe. T. 2. Paris: Jouvet. 8 fr.  
RASTOUL, A. Le Maréchal Randon (1795-1871), d'après ses mémoires et ses documents inédits. Paris: Firmin-Didot. 3 fr. 60 c.  
SVOBODSKY, J. N. Numismatique de la Crète Ancienne. 1<sup>re</sup> partie. Description de monnaies, histoire et description des villes. Athens: Beck. 80 fr.

#### PHYSICAL SCIENCE AND PHILOSOPHY.

- KORSCHNITZ, E., u. K. HEIDER. Lehrbuch der vergleichenden Entwicklungsgeschichte der wirbellosen Thiere. Specieeller Thl. 1. Hft. Jena: Fischer. 7 M.  
MÜLLER, J. L'chenes epiphylli novi. Basel: Georg. 2 M. 50 Pf.  
MÜNSTERBERG, H. Beiträge zur experimentellen Psychologie. 3. Hft. Freiburg-L.Br.: Mohr. 3 M.  
NIEDERWIEDER, J. Beitrag zur Kenntnis der Salzformation v. Wieliczka u. Bochnia, sowie der an diese angrenzenden Gebirgsglieder. IV. Lemberg: Milikowski. 2 M. 40 Pf.  
REINHE, A. Untersuchungen über die versteinerten führenden Diuvialgeschiebe d. norddeutschen Flachlandes. 1. Stück. 3. Lfg. Berlin: Springer. 20 M.

#### PHILOLOGY, ETC.

- ALFARABY's philosophische Abhandlungen aus Londoner Leiden u. Berliner Handschriften. Hrsg. v. F. Dieterici. Leiden: Brill. 5 M.  
ROSENHAGEN, G. Untersuchungen über Daniel vom Büdingen Tal vom Stricker. Leipzig: Fock. 2 M.  
SCHAU, R. De formulis quas poetae graeci in conclusionibus orationis directas posuerunt. Königsberg: Koch. 1 M.  
SCHULTZ, F. Die Ueberlieferung der mittelhochdeutschen Dichtung "Mal u. Beator." Leipzig: Fock. 1 M. 50 Pf.  
SCHWABE, E. Aelli Dionysii et Pausaniae atticistiarum fragmenta. Accedunt fragmenta laetia rum rhetoricorum apud Eustathium laudata. Leipzig: Dyk. 12 M.  
TRAUTWEIN, P. De prologorum Plantinorum indole atque natura. Berlin: Hefelrich. 1 M. 20 Pf.  
URBAT, R. Beiträge zur Darstellung der romanischen Elemente im Latein der Historia Francorum d. Gregor v. Tours. Königsberg: Koch. 1 M.  
WOSIDLO, R. Imperativische Wortbildungen im Niederdeutschen. 1. Th. Leipzig: Fock. 1 M. 20 Pf.

#### CORRESPONDENCE.

##### MICTIS.

Settrington, York: March 27, 1890.

In his essay on "The Greek Trade Routes to Britain," in the current number of *Folk-Lore* (David Nutt), Prof. Ridgeway has given some good reasons for identifying Vectis, which indubitably denotes the Isle of Wight, with the island of Mictis, mentioned in a passage of Timaeus, quoted by Pliny. He conjectures that the reading "Mictis" is the blunder of a transcriber. How the blunder arose can, I think, be easily explained. Pliny doubtless made his notes, or even the rough copy from which his work was transcribed, in the old Roman cursive, which we know chiefly from the business memoranda of the Pompeian banker, L. Caecilius Jucundus, which were discovered in 1875. In this Roman cursive "Mictis" and "Vectis" would be almost undistinguishable. The letter *m* would be represented by three separated and nearly vertical strokes, and *i* by one. The letter *v* would be represented by two such strokes, and *e* by two more. Thus *Mi* would be written *|||* and *Ve* *|||*. Hence Pliny, in referring to the cursive notes he had made from Timaeus, could easily misread "Mictis" for "Vectis."

In the modern German cursive script, which curiously reproduces some of the ambiguities of the old Roman cursive, *ue* might easily be mistaken for *mi*, save for the diacritical signs over *u* and *i*, which are of comparatively recent introduction.

As the Britons paddled their coracles to "Mictis" from Cornwall, or more probably



from Devon, in six days, and supposing they were able to paddle eighteen or twenty miles a day, the Isle of Wight would suit the conditions better than any other island that has been proposed; while the distance from the Isle of Wight to the nearest point of the French coast is only about half the distance from St. Michael's Mount.

ISAAC TAYLOR.

#### CHAUCER'S REFERENCE TO DIOGENES.

Cambridge: March 24, 1890.

In my edition of Chaucer's *Minor Poems* I was unable to give the source of Chaucer's reference to Diogenes in the poem of "The Former Age," st. 5. But here it is:

"Diogenes tyrannos et subversores urbium, bellaque vel hostilia vel civilia, non pro simplici victu olerum promorumque, sed pro carnibus et epularum deliciis asserebat excitari."—Joh. Salisburiensis, *Polierationis*, lib. viii., c. 6.

I find, too, that John of Salisbury copied this (changing *subversores* into *subversores*) from Jerome's Epistle against Jovinian, lib. iii.

WALTER W. SKEAT.

#### CANYNGE AND ROWLEY.

City Library, Bristol: March 29, 1890.

As Prof. W. Skeat remarks in his letter (ACADEMY, March 22), that he is "open to correction" in point of his animadversions on Chatterton inconsistently, as he thinks, representing William Canynge, the builder of St. Mary Redcliffe, as both merchant and priest, I may say that Chatterton was correct.

Canynge, tired of worldly affairs, was ordained acolyte, September 19, 1467. He shortly after became deacon; and on April 16 in the following year was consecrated priest, his first mass being sung at St. Mary Redcliffe. He subsequently became dean of the college of Westbury-on-Trym, two miles north of Bristol, which college he helped to rebuild. In the church of Redcliffe are, as described by Camden, two recumbent monuments to his memory, one representing him as merchant and the other as ecclesiastic.

As respects Rowley, he was not a priest, but merchant and sheriff of Bristol. This Thomas Rowley, the chief member of the family, died on January 30, 1478; and in the nave of St. John Baptist's Church, whose spire stands above the remaining porticulated gateway of Bristol, is a brass to his memory and that of his wife. There is no account of any priest or poet of that name connected with Bristol churches, and the Rowley of Chatterton was Chatterton himself (see *Bristol, Past and Present*, Nicholls & Taylor, Vol. II.).

JOHN TAYLOR.

St. Bede's, College, Manchester: March 23, 1890.

Prof. Skeat, while raising the question whether William Canynge, of Bristol, was or was not a priest, asks:—"Was it usual for priests to know their own business so badly that they were in the habit of appointing chantry priests to pray for their souls?" No doubt Prof. Skeat has other and better grounds for his hypothesis; but the above words seem to imply some slight misapprehension of the work of the chantry priests. The office of the chantry priest was undoubtedly, as Mr. Skeat says, "to pray for souls." But this prayer for souls, in the vast majority of cases, included a whole set of definite and daily duties. It usually meant a definite work to be done at a definite place and at a definite time. For instance, it required the priest to offer his Mass for certain souls (their "good estate" if living,

their "repose" if departed thence) at a given altar, in some cases at a given hour each day of the week. In ordinary circumstances a priest could offer but one Mass each day, and if this Mass were offered in fulfilment of an obligation—such as to pray for certain specified souls—it could not be devoted simultaneously to any other purpose or "intention." Thence priests having cure of souls, and bound by the fact to offer their Mass on all Sundays and holidays for the good of their parishioners, would be debarred in most cases from accepting chantry work, by which their Mass would be demanded for a different and limited intention. Then it is to be remembered that chantry work not only claimed the Mass of the chantry priest for the purpose of the chantry, but often laid under contribution a fair portion of his day by requiring him to say the Office of the Dead, the *Placebo* and *Dirige*, and the *Commendations* which figure so frequently in the wills and deeds of the thirteenth, fourteenth, and fifteenth centuries. It will be readily understood that to discharge such obligations at a given place and hour daily constituted a tie upon residence and a drain upon time which many of the clergy, engaged in higher and wider spheres of usefulness, would find to be incompatible with the duties of their benefice. Any priest so placed wishing to found or fill a chantry would very naturally look about for some "convenient preste," as some of the old deeds express it, to undertake the post. His doing so surely need not bring with it the suspicion that "he knew his own business badly" any more than the fact of employing a secretary need imply that the employer is illiterate. A host of learned bishops—such as William Wyckham of Winchester, William Booth of York, de Kilkeny of Ely; Stapledon of Exeter; Winchelsey of Canterbury—founded chantries in which priests were to offer and pray for their souls. Booth even composed the Collect to be used for his own chantry.

As to Prof. Skeat's question whether the majority of chantry priests were not usually appointed by laymen, the answer, I take it, will probably be found in the negative. Would not the Canon Law which obtained in England require that all chantries founded *per modum tituli* should be filled either by collation by the bishop or by his institution on the presentation of the founder? The constitution of Winchelsey and the gloss of Lyndwood also seem to imply the working of the common law of the Church by the words "*post admissionem*." An exception to this arrangement would be found in chantry foundations known as "mercenary" (see Ferrari's *Bibliotheca Canonica*, Capellania); but these would form, I presume, but a very small part of the English chantries.

J. MOYES.

P.S.—Is the William Canynge to whom Prof. Skeat refers the same who is buried in St. Mary Redcliffe's, Bristol, and whose effigy is given in Rock's *Church of our Fathers*, Vol. II., p. 58? If so, would not the dress, and especially the stole, be evidence of his priesthood?

#### A LEGEND OF ABRAHAM.

London: March 25, 1890.

It is possible that the legend cited by Mr. Whitley Stokes has had even a more extensive journey than from Palestine to Ireland. The episode of "Strong, Stronger, Strongest," as I have ventured to call it, is found in Indian fable apart from any theological reference. Thus, in what is most probably the Indian original of the fable of "The Cat turned into a Maiden," a Brahmin who has changed a mouse to a maiden determines to wed her to the most powerful being he can find. The sun confesses

that the clouds can obscure him, the clouds that winds disperse them, the winds that mountains can withstand them, and finally the mountain confesses inferiority to the mice that burrow in its vitals. So the maiden marries the ridiculous mouse, and the moral of that is, "Nature will out." In a Jewish legend about Abraham, also quoted by Beer (*Leben Abrahams*, p. xi. and note 92), this fable is utilised in a discussion between Abraham and Nimrod; fire should not be worshipped because water can quench it, nor water because the clouds can carry it, nor the clouds because the winds bear them, nor the winds as even man can withstand them. The general idea of the two legends is the same, and much of the detail, so that there is every probability that the two are historically connected, especially as we know that the Indian fable reached Greece as early as 400 B.C., being then quoted by the dramatist Strattis (Meineke *Frag. Com.* 441 cf. my *Aesop* pp. 28, 97, 101). I have shown in my *Aesop* that there was an earlier influence of Indian fable in Jewish literature to which I attribute the remarkable Indian parallels of Proverbs xxx. The further amplification in the particular legend quoted by Mr. Stokes bears the stamp of theological systematisation.

As regards the question whence the Irish monk got his reference to the story, we may at once dismiss the idea, I think, of its being due to any mediation of Jews so early as the seventh century; their influence came later. I am unable to guess what Dr. Schiller Sineisy was thinking of in tracing the story among Western Jews so early as the fifth century. There is an Italian Hebrew version of Josephus known as "Josippon," but this is usually dated about the ninth or tenth century.

On the other hand, Latin versions of Josephus were favourite reading in the scriptoria of cathedrals and monasteries. In England at any rate scarcely a single early book-list is without a Josephus. It was from the Latin Josephus, for example, that William of Newbury got the fine speech that he puts in the mouth of the Jews of York *sub anno* 1190.

JOSEPH JACOBS.

[In Mr. Whitley Stokes's letter in the ACADEMY of last week, p. 207, col. 2, last line, for "Anecdota" read "Analecta."]

#### THE CLAIMS OF HOBBS TO THE DARWINIAN STRUGGLE FOR LIFE.

La Nouvelle Revue, Paris: March 21, 1890.

No sooner had Darwin succeeded in getting the scientific world to accept the evolution theory than people proceeded to search through their libraries with a view to discover Darwin's precursor, and from Lamarck, Goethe, and Darwin senior went back to Aristotle. Now that this historical work has been accomplished for the theory in general, men are beginning to do the same for the Darwinian theory of the struggle for life, that all-important factor in the development of organised matter. Would you allow me to use the columns of the ACADEMY to make good the claims of Thomas Hobbes, the great logician who, with unexampled vigour, applied the deductive method of geometry to philosophical thought?

Hobbes, like a true geometer, begins by laying down two axioms: (1) Nature hath made men equal in the faculties of the body and mind. (2) Nature gives to every man the right to all things. Each man hath by the right of Nature the liberty to use his own powers, as he will himself, for the preservation of his own nature—that is to say, of his own life; and, consequently, the liberty of doing anything which in his own judgment and reason he shall conceive to be the aptest means thereunto.

These two axioms once established, Hobbes goes on with iron logic to draw deductions therefrom; and, having surveyed the wild desires and passions of men, whose fiercest actions "are no sins, there is no law that forbids them," he arrives from deduction to deduction at the establishment of justice and civil peace. Chapters i. and ii. of *De Cive*, and xiii. and xiv. of Part I. of *Leviathan*, form one of the finest pieces of reasoning in existence, and an admirable example of the deductive method of logic in vogue during the seventeenth and eighteenth centuries. I am sorry to have to detach separate passages from the context, but I am compelled to do so in order to enable the reader at a glance to judge of the claims of Hobbes.

From the equality of ability, says Hobbes, arises equality of hope in the attaining of our ends. And, therefore, if any two men desire the same thing, which, nevertheless, they cannot both enjoy, they become enemies. So that in the nature of men we find three causes of quarrel—first, competition; secondly, diffidence of one another; thirdly, glory, i.e. every man looketh that his companion should value him at the same rate he sets upon himself. The first maketh men invade for gain; the second for safety; the third for reputation. Hereby it is manifest that every man is in perpetual war against every man—force and fraud being in war the two cardinal virtues. To this war of every man against every man this also is consequent, that nothing can be unjust. Every man is in continual fear and danger of violent death; and the life of man is solitary, poor, nasty, brutish, and short. The savage, having no government at all, lives in that brutish manner.

After having conducted us from theorem to theorem to this terrible consequence of the struggle for life, resulting from men's equality, Hobbes, with a no less inflexible logic, leads us to civil peace.

Nature giving to every man, says he, the right of doing what he thinks best for his own preservation, and men in war having a right to everything, even to one another's bodies, there can be no security to any man, how strong or wise soever he be; so every man is compelled to seek peace and use all helps and advantages of war. But in order to endeavour peace, he must lay down this right to all things, and be contented with so much liberty against other men as he would allow other men against himself; for men, being equal, will not enter into conditions of peace, but upon equal terms. So, to obtain peace, man limits his own liberty to all things, and passeth away his right; he transfers it to other men, who do the same by him. The mutual transferring of right is that which men call *contract*. When the covenant is made, not only is peace obtained, but *mine* and *thine* are introduced, and then justice makes its appearance. Because, as Locke says:

"Where there is no property there is no injustice is a proposition as certain as any demonstration in Euclid; for the idea of property being a right to anything, and the idea to which the name injustice is given being the invasion or violation of that right."—(*Essay on the Human Understanding*, Book IV., chap. iii., sect. 18).

A century after the publication of the *Leviathan*, Giambattista Vico, so justly called "the father of the philosophy of history," developed in his *Principi di Scienza Nuova* the same propositions as Hobbes:

"La legislazione considera l'uomo qual è, per farne buoni usi nell'umana società, come della ferocia dell'avarizia, dell'ambizione che sono i tre vizi che portano a traverso tutto il gener umano; ne fa la milizia, la mescolanza et la corte; e si fa la forza, l'opulenza e la sapienza delle Repubbliche; e di questi tre grandi vizi, i quali certamente distruggerebbero l'umana generazione sopra

la terra, ne fa la civile felicità."—(*Dogli Elementi*, § 7, ed. di Ferrari, Milano, 1836.)

Hobbes had too great an influence in the formation of modern ideas for us to believe that Vico was ignorant of his works. Of all the modern philosophical historians he is the one who best understood Hobbes; and to understand a man as Vico understood Hobbes is to equal him.

FERGUS.

#### APPOINTMENTS FOR NEXT WEEK.

SUNDAY, March 30, 4 p.m. South Place Institute: "The Miniature States of Europe," by the Rev. John Verschoye.

7.30 p.m. Ethical: "Count Leo Tolstol: his Ideal and Doctrine of Happiness," by Mr. Herbert Rix.

7.30 p.m. Townsbee Hall: "Great Teachers—Savonarola," by Mr. C. A. Roberts.

MONDAY, March 31, 5 p.m. National Indian Association: "Some Great Books of History," by Mr. Frederic Harrison.

8 p.m. Aristotelian: "The Philosophy of Herbert of Cherbury," by Mr. H. W. Blount.

8 p.m. Society of Arts: Cantor Lecture, "Some Considerations concerning Colour and Colouring," III. by Prof. A. H. Church.

TUESDAY, April 1, 8 p.m. Civil Engineers: "Barry Dock and Railways," by Mr. John Robinson.

8.30 p.m. Zoological: "Further Remarks on the Fauna of the Solomon Islands," with Photographic Illustrations, by Mr. O. M. Woodford; "Contributions to the Study of *Heloderma suspectum*," by Dr. R. W. Shufeldt; "A New Species of Deep-Sea Fish from the Cape (*Lophotes fukii*)," by Dr. A. Günther.

WEDNESDAY, April 2, 7 p.m. Entomological: "The Classification of the Pyralidae of the European Fauna," by Mr. Edward Meyrick; "A Catalogue of the Pyralidae of Sikkim. Collected by the late Otto Müller and Capt. H. J. Elwes," by Mynheer Pieter C. T. Snellen; "Certain Species of Cetonidae of the Section Gollathidae," by Prof. J. O. Westwood.

8 p.m. Cymmrodorion: "Welsh Place-Names," by Prof. J. E. Lloyd.

8 p.m. Elizabethan: "The Shakespearean Apocalypse," by Mr. Frank Payne.

THURSDAY, April 3, 8 p.m. Linnean: "The Morphology of the Gallinaceae," by Prof. W. K. Parker.

8 p.m. Chemical: "The Hydrosulphides," by Mr. H. Pietsch.

8 p.m. Mathematical: "Some Groups of Circles connected with Three given Circles," by Mr. R. Lachlan.

#### SCIENCE.

*The Critical Philosophy of Immanuel Kant.* By Edward Caird. In 2 vols. (Glasgow: MacLehose.)

At last we have in English a critical exposition of the Critical Philosophy of Kant which, for thoroughness and ability, can hold up its head before any similar attempt in other languages. Twelve years ago Prof. Caird gave to the world an account of the *Kritik of Pure Reason*, which occasioned more than one controversy. The present work, which in length is more than twice the earlier book, is the result of reflections during these years on the difficulties thus suggested, and covers the whole ground of Kant's "critical" investigation into the principles of science, morals, law, art, and religion.

The outsider in philosophy may perhaps wonder at the present profusion of study on Kant, and some of the more ardent students of philosophy themselves may be heard suggesting that original work is more urgently needed than historical criticism. There is much truth in this. Yet the Critical Philosophy is a fortress at once too important and too doubtful to be safely left unattended to in the rear. Kant blocks the way. The cry to "return to Kant" was raised at first by those who, distasteful with more recent philosophical developments, pointed to him as a bulwark alike against the assaults of materialism and the extravagances of the high *a priori* road. Unfortu-

nately for these advisers, a closer examination of the ideal standard they set up showed that it was not so perfect as had been assumed. Real or alleged inconsistencies were pointed out in the several canonical books constituting the modern philosopher's Bible. Each of the three chief *Kritiken* was by different judges pronounced the key to the whole system. Nor was that all. The first of the three *Kritiken* had appeared in two editions separated by a six years' interval. Half a century later a division of opinion, never altogether silent, burst out with energetic affirmations of the superior merit of one or other of these editions, and of their decided divergence. Lastly, minute inspection tended to suggest a view that, whichever edition was made authoritative, the first *Kritik* was far from being a homogeneous whole, and included passages from inconsistent standpoints.

In these and other difficulties philology reveals, to the consequent risk of subordinating the study of philosophy to a question of words and names. Prof. Caird's work is in the way of recalling philology to its position of pioneer and explorer. It may be laid down that all limitation of Kant's philosophy to one book or part of a book is in the first instance an arbitrary and unfair step, characterising the critic rather than expounding his author. The critic should, on the contrary, rise above divisions which to the author seemed insuperable, and detect a unity which, because unintended, did not fall within his ken. In the case of Kant, one may go too far in the way of marking off one period as absolutely the critical period. The critical spirit is not a sudden birth of 1770 or 1781; for from his very beginnings Kant is bent on getting behind the oppositions of doctrine to the presupposition of common truth, and up to the very last his critical spirit is subdued to lapses into dogmatic prejudice. Nor was the critical spirit the creation of Kant. For all modern philosophy had been in its measure criticism; it had sought to be, what Kant called, transcendental—i.e., to discover the original source from which the details and opposition of common beliefs and ideas could find their explanation, and, if need be, correction. Nor did criticism die with Kant. The movements which for the time he held in unity continued to live and spread after him.

It is one merit of the present work that it conceives its task in this comprehensive measure. If Kant is to be understood as an historic phenomenon, he must be studied in the light of his successors no less than of his predecessors. Prof. Caird has naturally little sympathy with the outcry that bids us ignore Fichte, Schelling, and Hegel, if we are to give an unvarnished interpretation of Kant. In many ways, no doubt, these thinkers represent a reaction against him; in many more they inherit and propagate his spirit. To follow Kant in solemnly cutting off Fichte from among his disciples is to be in danger of making Kantism a mere incident of history. Perhaps this is a matter for Germans. It is more to the interest of English students—*sua si bona norint*—that Prof. Caird does not perplex them with parallels to Mr. H. Spencer or polemical references to Mill. A calmer reading of both sides has taught that Kant is in one way too far removed from Mill to be usefully compared with him, while in prin-



ciple there often prevails between them a remarkable harmony. Even more important for the historical point of view is it that the reference of Kant's work to Hume has been toned down to due proportion. The shock to dogmatic slumber, about which so much has been written, came more from the spirit, so to say, than from the letter of Hume. Kant's problems, as he felt, touched and crossed those of Hume; but they were by no means the same, and the answer he gave to his own questionings would need a good deal of readjustment before it could be set forth as a reply to Hume's sceptical doubts. In these matters the historian of to-day has, far better than Kant had, the data in his own hand. He need not accept as a revelation impressions proceeding, as many of Kant's historical appreciations did, from very indirect acquaintance with earlier philosophers.

But if the outsider ask, "What precisely in plain language is Kant's value for the problems of modern thought?" he will hardly find the answer he wants from these two volumes. Attempts to sum up in a succinct popular statement the net result of Kant's lucubrations generally issue in a colourless paraphrase of the agnostic creed. At any rate, no such formulae as may be glibly retailed over an examination table need be sought here. If Kant is to be of real use, the student must be content for a while to think in his language, to don the philosophical wig of the period, to move about in the intellectual dress of the age of the great Frederick. We must walk warily among the antiquated forms of last century's thought, and be prepared for sober and often tedious work before we can master its value. Hence the very thoroughness of Prof. Caird's researches and discussions will keep them closed to any but a scholarly and patient reader. Every page of the book bears witness to the author's metaphysical acumen, his penetrating observation, the massive resources of his philosophical knowledge. But there are few of those brilliant and striking passages which arrest the reader, and invite him to feel at home. Chapter after chapter rolls him on from deep to deep, and very rarely indeed does an individual image or illustration break in upon the gray uniformity of general terms and on a stern simplicity worthy of Kant himself. There are, it is true, halting-points, at which a general outlook appears to be vouchsafed. But if the reader imagines that now the prospect will show itself freed from the confusions of detail, he will soon find his mistake. Prof. Caird never assumes the post of showman or cicerone to his hero. Rather he identifies himself with Kant, endeavours to think Kant's positions and steps over again, but to think them out more completely in the light of subsequent history and a maturer reflection. And he expects his readers to follow with their own exertions in his track. If he teaches, they must learn, and not merely open their mouths to bolt the morsels of intellectual food.

One conclusion will, perhaps, impress itself even on those who fail to grasp every word. And that is that the Kant whom they feel around and beside them, even when they barely discern his form, is not exactly what the legends of their speculative infancy had led them to expect. The old mysteries of

transcendental ego, synthetic unity, categorical imperative, *a priori*, and intuition, though they still trouble the untutored mind, have lost their terrors and also their vague promises. Kant can no longer be to us, like some strange white man among barbarians, either a wondrous deity of life or a demon of evil. He sinks down or rises up into more reasonable proportions. If he still has a Cant of his own (to revive the old play of words), he serves to clear away another Cant adhering to our insular modes of thought. His value lies in that criticism which he seems so superfluously to arrogate as his speciality. And that is found, not in isolated parts of his work, which are liable to dogmatism and which do not escape the risks of self-contradiction, nor even in the *tout ensemble* as a system of dogma; but in what Prof. Caird calls the "transcendental regress," the uplifting of all questions into a region where opposing schools may recognise a certain reasonableness in each other—a region not of compromise by surrender of equated eccentricities, but of fuller lucidity, where controversy loses its blindness, and therefore its vehemence and inutility. But the pathway of criticism is not the highway of science; and it need excite no surprise that even Kant himself is unable to maintain his unsteady position on the ridgeway of knowledge. "At each step in Kant's work there is the possibility of a twofold interpretation of it" (ii. 153). In other words, the prepossessions of dogmatism are at every step overcoming and obscuring the single-minded spirit of criticism.

"The error of the ordinary view of things," says Prof. Caird (vol. i., p. 193),

"is seen to lie in this, that it takes the object as a thing in itself apart from, and unrelated to, intelligence. It is this error, the error of what we may call a natural abstraction, which gives rise to all the difficulties and antinomies previously spoken of [*i.e.*, the contradictions between the world as perceived by sense and as conceived by intellect], for they all originate in the attempt to treat as a *res completa* what is not really a *res completa*. In order, therefore, to solve these antinomies, what we require is, first of all, to recognise the abstraction which such an attempt involves. What we at first take for the thing in itself is a phenomenon or existence for another—*i.e.*, for the self; and, on the other hand, when we have recognised it to be a phenomenon or existence for another, we have begun to apprehend it as a noumenon—*i.e.*, as what it really is in itself. The recognition that consciousness is a necessary element in all that is for it, and that existence is essentially existence-for-a-self, is at once the discovery that the object of knowledge is phenomenal, and it is the discovery of the noumenon of which it is phenomenal. For to recognise that all existence is existence for a self is to adopt a principle the natural outcome or complement of which is the doctrine that all existence is the manifestation of a self. This is in a sense to invert the use of the conception of noumenon and phenomenon, which we find in Kant; but it will be one of the objects of this book to show that it is in this inversion that we discover the essential meaning of Kant's work."

It would be easy to give a superficial censure of such an attitude. It is painful, so it might be said, to see the aged Kant led up again and again to take a final step which he resolutely declines to make; asked to put himself firmly in the standpoint which he

admits thought forces us to assume; compelled to accept that enthusiasm (*Schwärmerei*) and mysticism against which he always turns his mild appealing "as if." But, if the true lesson of history is in its development, Prof. Caird is right in holding that "the Kantian conception of Nature as that which exists for spirit will lead us directly to the Hegelian view that it exists only as the manifestation of spirit" (ii. 90). "The ultimate aim of criticism is to settle the possibility of an idealistic interpretation of the universe" (i. 44); to justify "idealism, in the sense that every intelligence contains in it the form of the universe, and that, therefore, all knowledge is but the discovery of that which is already our own, the awaking of a self-consciousness which involves at the same time a consciousness of God" (ii. 128). Such an attitude implies at every step a modification of the Kantian formulae. Thus, the ideality of space and time must be taken to mean that "they have no reality except as elements in the life of a conscious being, which cannot return to itself except as it opposes itself to an objective world in space and time" (ii. 93). The "transcendental regress" does not carry us behind experience to a something anterior. It always remains within the bounds of consciousness, and never gets back to a mere *given* something; and the drift of the entire argument is to show that "we are guided in the whole process of experience by the idea of an object to the complete determination of which we are continually approximating," that the thought of a totality, "within which experience grows," is the presupposition of all our efforts to determine objects of knowledge. This point of view similarly shows us that the "categories" and "principles of understanding" are only stages bringing out by degrees more clearly that the unity of the object with itself as a perceptive object ultimately involves its unity with all other objects, and with the mind that knows it. It shows us that, instead of sense, understanding, and reason being in juxtaposition, the very possibility of what is called sense-perception refers us to understanding, and that again hands us on to reason; and it shows that the beginning of the *Kritik* of Pure Reason is rightly interpreted only when the criticism of Practical Reason discovers that the principles of experience imply a "rational certitude," a consciousness which limits experience. Thus the highest altitudes of science throw light upon the lowest; nature as a whole requires spirit to explain it; "even matter itself cannot be understood except as an element in a spiritual world"; and the whole inorganic world cannot be adequately conceived without the organic. The ordinary mechanical philosophy of course denies this order, and treats the organic as only a very complex product of accident. But this, argues Prof. Caird, is only a consequence of our being enthralled in a practical materialism. "The organic cannot be regarded as that which is least accessible to our intelligence. Rather we must look upon it as that which is most intelligible, and ultimately as that which alone is intelligible" (ii. 535).

Such is the general conclusion which, gathered from the conjunction of the first *Kritik* with that of the "Teleological Judgment," is worked out through a multitude of

intricate discussions of the relations between sense and thought, between imagination and understanding, between objective science and psychology (*sensu strictiore*), and between the theoretical and the practical reason, the reflective and the determinative judgment. This metaphysical discussion occupies the larger portion of the work. But to most readers, perhaps, the chapters on the philosophy of morals and religion in the second volume may prove most interesting, as they are the easiest to follow. In this part of the work we miss an account, corresponding to that in vol. i. for the logic, of the "pre-critical" period of Kant's ethical history. Yet in more than one point Kant's characteristic standpoint emerges in the writings of 1762-66. His essay on the *Evidenz* of moral and theological principles shows that he did not suppose that from the general formula of morals the particular and "material" rules could be logically "deduced"—a point of some importance in reference to his later ethical theory. The notice of his lectures in 1765 hints his dependence on Rousseau, and the contrast between two natures in man. And, lastly, the "Observations" of 1764—a treatise which Prof. Caird does not seem even to mention—present the contrast between the solemnity of true virtue founded on principle and the pseudo-virtues of amiability, or sense of honour, and emphasise the "beauty and dignity of human nature" in a way that, even where it differs, serves to bring out his later standpoint.

In his criticism on the Kantian ethics, Prof. Caird tends, as we might expect, to show how the *Moralität* which is the predominant word in them must ultimately carry us on, if it is to be what it professes, to the Hegelian *Sittlichkeit*. Yet, without infringing on this criticism, it might have been well perhaps to notice even more than has been done the essential dependence of the highest human life on reflection and reason, and to point out how the whole tone, especially of the *Foundation* of the Metaphysics of Ethics, rings with the audacity of the Revolutionary epoch. The reader of Kant cannot too much remember that the ethical formula, "Do thy duty," with which that essay begins is transmuted into the other, "Be autonomous," and uphold thy freedom: that the moral *Sollen* is *eigenes nothwendiges Wollen*. And, like the Revolution, the Kantian formula had the fault of putting fraternity second to liberty and equality. Yet perhaps this is only to say that it remained within the "moral" strictly so called, and held that, so far as things both indispensable may be put in order of importance, justice and self-realisation must take the *pas* of benevolence and the love of humanity which is also the love of God. Prof. Caird has well expressed the truth and error of "altruism" in the following passage (ii. 402):

"The true moral self-surrender is not simply the surrender of one self to another, but of all to the universal principle which, working in society, gives back to each his own individual life transformed into an organ of itself. What gives its moral value to the social life, is that it not merely limits the self-seeking of each in reference to the self-seeking of the rest, nor even that it involves a reciprocal sacrifice of each to the others; but that a higher spirit takes possession of each and all, and makes them its organs, turning the natural tendencies and powers of each of the members of the

society into the means of realising some special function necessary to the organic completeness of its life. A social relation, say the relation of husband and wife, would be an unsanctified unity of repellent atoms through desires which turn them into external means of each other's life, if those who participate in it were not, by the fact of their union, brought into the conscious presence of something higher than their individuality. In fact, in this most direct union of individuals, nature generally takes care of this, by awaking affections which make the interests of the children (who represent the continued unity of the family) predominant over the separate interests of the heads of the family. Hence, we need not wonder that the first worship of men concentrated round the family *sacra*, and that the desire to keep up the continuity of these *sacra*, as a worship of the family god, became the great determining ideal influence of early morality. The surrender of the individual as a natural being, and his recovery of his life as an organ dedicated to a special social function, is the essential dialectic of morals, which repeats itself in every form of society. It is the 'logic of facts' which redeems man's life from egoism by giving him a higher *alter ego*, which yet is not the *ego* of another individual as such."

The same theme returns in Kant's rational religion. Here, too, Kant jealously guards the rights of personality, and shrinks from the bondage of a visible church. The only church he cares to recognise is an invisible one—the church of rational beings, whose union consists only in the essential identity of all rational aims. The ideal and the real stand wide asunder: the world and the flesh, instead of being transformed into the links of a unity higher than themselves, are treated only as drawbacks and hindrances to that perfect unity of perfectly reasonable souls, each moving in orbits of its own, but all working harmoniously. Kant remained at the standpoint of the Stoic—the "righteousness of the law." "Only a revised social consciousness which carries us beyond this isolating attitude," concludes Prof. Caird (ii. 624),

"can bring moral deliverance: and he who will not take upon him the burden of the evil of others, and even accept it also as if it were his own guilt, can never get rid of his own. . . . He for whom all evil and sorrow is his own has conquered sin and sorrow,—this was the secret of Jesus Christ as it was read by St. Paul. It is a secret which might seem to be the grave of all morality, as it seems to be the negation of individual responsibility: and it might really be so, if it were not taken as the deeper truth to which morality points, and which, therefore, presupposes the moral consciousness, while it goes beyond it."

Thus much to call attention to a very remarkable book, fairly to discuss which is impossible within the brief limits of such an article.

WILLIAM WALLACE.

#### SCIENCE NOTES.

MR. A. C. SEWARD, of St. John's College, has been appointed a university lecturer in botany at Cambridge.

THE Easter excursion of the Geologists' Association, from April 3 to 8, will be to North Staffordshire, under the general direction of Dr. Wheelton Hind, of Stoke-on-Trent.

IN a few days the first part of a new work on the Theory of Determinants, by Dr. Thomas Muir, of Glasgow, will be published by Messrs.

Macmillan & Co. In continuation of his former treatise on the same subject (1882), it presents the theory in the historical order of its development, being largely based upon a bibliography published by the author in two volumes of the *Quarterly Journal of Mathematics*. It begins with the brilliant but unfruitful conceptions of Leibnitz in 1693, and carries the record forward to 1841, the year of the appearance of Prof. Cayley's first paper.

#### PHILOLOGY NOTES.

AT a recent meeting of the Académie des Inscriptions, the name of M. Clermont-Ganneau was recommended "en première ligne" for the chair of Semitic epigraphy and antiquities at the Collège de France.

MESSRS. BRILL, of Leiden, announce the publication of a new review, entitled *T'oung-pao*, to deal with the history, languages, geography, and ethnography of the Further East. The editors are Prof. G. Schlegel and M. Henri Cordier, and papers may be written in either French, English, or German.

THE last number of *Trübner's Record* is an exceptionally interesting one. Besides further summaries of papers read at the recent Oriental Congress, it contains several original articles:—A Siamese version of "The House that Jack Built," by Dr. Frankfurter, with a Hebrew parallel; an account of lexicographical work at Cairo, by Dr. Vollers; a Buddhist Jataka, translated from the Burmese by Mr. R. F. St. A. St. John; a letter from Bishop Biet to Mr. Rockstro, about exploration in Tibet; a reprint from the *Pioneer* of an article on the new Gupta inscription found at Bithari; and another from the *Münchener Neueste Nachrichten* of a summary of Dr. F. Hirth's Sinological researches. The two principal reviews are of Grierson's "The Modern Vernacular Literature of Hindustan," and Winckler's "Researches in the Ancient History of the East," by Dr. C. Bezold. The obituaries, as usual, are a special feature. That of Sir H. Yule is reprinted from the *Times*, with a list of contributions to the transactions of learned societies; that of Ahlqvist is by Dr. J. N. Reuter; and then follow notices of three German Arabists—Thorbecke, Kremer, and Weil.

The March number of the *Classical Review* (David Nutt) opens with an essay on "A Future Life as Represented by the Greek Tragedians," by Miss Maud M. Daniel. The most important reviews are those of Rutherford's "Thucydides," by Prof. Tyrrell; Bury's "History of the Later Roman Empire," by Dr. T. Hodgkin; Hardy's "Correspondence between Pliny and Trajan," by Prof. Mayor; and Tucker's "Supplikes," by Mr. A. E. Housman.

#### MEETINGS OF SOCIETIES.

ELIZABETHAN SOCIETY.—(Wednesday, March 5.)

FREDERICK ROGERS, Esq., in the chair.—A paper sent by Mr. John Addington Symonds on "The Songs of the Elizabethan Dramatists, or the Lyricism of the English Romantic Drama," was read. Mr. Symonds drew particular attention to the fact that the most prominent feature of the Elizabethan drama is a predominance of high-strung poetry in all its parts; and that the playwright, in his diction, in his images and metaphors, in his rhetorical embroidery, in his handling of blank verse, exhibits a poetical faculty which sometimes conceals the poverty of his dramatic resources. The tone of diction proper to dramatic utterance frequently exhales in lyrics. These "lyrical interbreathings," as Coleridge called them, with admirable nicety of phrase, are exquisitely beautiful. To the student in his chamber they offer new delights at the turning of every page. They appeal to his imagination, they stimulate his sense of beauty and of passion in the outer and the



inner worlds of nature and mankind. But they tend to clog and interrupt the movement of the drama. It is the function of the drama in all ages to reflect the very form and presence of the time in which it flourishes. The material conditions of the English theatre were favourable to the development of a lyrical element in our drama. In the absence of scenery and stage decorations, appeal had to be made to the imagination of the spectators. That was done by raising the accent of poetic speech to such a pitch that the wildest flights of fancy emphasised the playwright's meaning. Mr. Symonds showed by copious illustrations that the up-lifting of dramatic into lyrical style in dialogue and soliloquy is common to all those of the Elizabethan playwrights who were gifted with a genuine poetic faculty. Some of the dramatists, however, were defective in the lyrical faculty. Their blank verse lyricism is rather rhetorical than poetical, and their songs are mediocre. Massinger is of this sort; so, but in a less degree, is Middleton; and Shirley might be classed with them had he not bequeathed to us the two immortal odes upon the vanity of human power and glory, from "Cupid and Death," and "The Contention of Ajax." Mr. Symonds alluded to the two collections of dramatic lyrics that have been published in this century—Mr. Robert Bell's *Songs from the Dramatists*, and Mr. A. H. Bullen's *Lyrics from Elizabethan Dramatists*; and expressed the hope that, when Mr. Bullen issues a new edition of his book, he will incorporate the songs of playwrights before Lyly, adding, perhaps, the fresh and simple April song which opens the morality of "Lusty Juventus." An interesting discussion followed, which was opened by the chairman, and continued by Mr. F. Payne, Mr. W. H. Cowham, Mr. W. Thompson, Mr. J. E. Baker, and other members of the society.

ROYAL ARCHAEOLOGICAL INSTITUTE. — (Thursday, March 6.)

EARL PERCY, president, in the chair.—Mr. J. Park Harrison communicated the first part of a paper on "Anglo-Norman Ornament compared with Designs in Anglo-Saxon MSS." He drew attention to the architectural details of the Saxon period as illustrated by many of the early MSS. From these he concluded that the architecture of the Saxon era was of a far superior character than was generally admitted.—Mr. A. Oliver read a paper on "The Roger Thornton Brass at Newcastle-upon-Tyne." Earl Percy exhibited a silver ornament shaped like a crescent. It had been found about twelve months ago at Newham, Northumberland. It was suggested that it might have been used as a badge for some retainer of the Percy family.

## FINE ART.

### LETTER FROM EGYPT.

SÏÛT: March 12, 1890.

ONE of the attractions presented by Luxor to the archaeologist is the collection of Egyptian antiquities formed by the Rev. C. Murch, of the American Mission. His residence there at a season of the year when tourists are absent has offered him opportunities of which his discriminating knowledge has not been slow to avail itself. His collection of scarabs is one of the finest in the world, and the numerous royal names it contains makes it particularly interesting. Among them is the name of "Ahmes, the chief wife of the king" and what Mr. Petrie reads as "prince of the mountains, Khian." Many of them record the names of private persons, more especially of the "feudal chiefs" who lived under the XIIth and XIIIth Dynasties. There are also three scarabs of the age of the XIIIth Dynasty, which belonged to certain "captains of the king's thirty"—a title which we found among the *graffiti* on the rocks north of Silsilis. Mr. Murch also possesses one of the large "hunting scarabs" of Amenophis III., describing the number of lions slain by the king in his

tenth year, as well as numerous rings of blue and green porcelain inscribed with the cartouches of the monarchs of the XVIIIth and XIXth Dynasties. Mr. Murch's collection is particularly rich in small objects bearing the name of Khu-n-Aten, which have probably come from the tomb of "the Heretic King," about which I have already written to the ACADEMY. He has also a terra-cotta stopper of a vase from Tel-el-Amarna, which gives us the hitherto unknown cartouche of one of Khu-n-Aten's immediate successors, and seems to read "Touï-naz-n-hib-m-Aten-mes-Aten." Mr. Wilbour has a similar stopper with the same cartouche. Another unknown cartouche is found on a large blue porcelain stamp, but the period to which it belongs is late. The gem of the collection is a large cylinder of creamy semi-opaque glass, which forms the outer coating of a cylinder of porcelain, and on which are incised the name and titles of Nofer-ka-ra. As the titles show that this must be the Nofer-ka-ra of the VIth Dynasty, we may see in the cylinder the oldest piece of dated glass in the world. Among other noteworthy things in the collection may be mentioned glass beads of the most variegated and beautiful patterns—some of which are as early as the time of the XVIIIth Dynasty—small objects of gold (one of them representing a human figure with a serpent's head), a large stone heart with a human face inscribed with a chapter from the Book of the Dead, and several strange figures of the god Bes of the Roman epoch. One, for example, of blue porcelain represents the god on the top of the *uaz* sceptre, with Horus in one hand, an apple in the other, and a monkey below. Another places him on the back of two crocodiles, with Horus standing behind, and Isis on either side. I must not forget to add that Mr. Murch possesses two chevron beads of enormous size—one no less than six inches in circumference, of the class about which Miss Buckland raised a discussion before the Anthropological Section of the British Association at Bath. My companion, Mr. Robertson, bought a bead of the same kind at Qeneh, which had been found in a tomb at Denderah, and is, therefore, presumably of the Graeco-Roman age.

When at Ekhmim I was enabled, through the kindness of M. Frénay, to carry out a long-projected excursion to the Wadi Shêkh Shebûn, some miles to the south-east of the town. The Wadi is mentioned by Pococke, who describes it as containing a natural spring of water and a few Coptic chapels, and was rediscovered by Prof. Maspero. Its length and ruggedness, the height of the precipices which rise up sheer on either side, the cascades of stone over which the water has once made its way, and the unexpected verdure which springs up like an oasis where the water still gushes forth from the rock, combine to render the scenery not only unique in Egypt, but hardly to be matched elsewhere in the world. About a mile from the entrance of the gorge is a huge boulder covered with the names of travellers. The inscriptions are mostly Coptic, but one is in Nabathæan characters, and is dated in the third year of Malchas; while there are some curious Greek texts which inform us of the existence of a club of huntsmen at Panopolis or Ekhmim. At the head of the club was an ἀρχικύνητος, or "chief huntsman"; and its members were called θηροφύλακες πολιτικοὶ καὶ κυνηγοὶ ἐπὶ τὴν θηρὰν. A little to the south of the entrance of the Wadi have been found the small tablets of wood which bear Greek and demotic mortuary inscriptions.

South of the Gebel Shêkh Heridi, where the cliffs are known as Gabelên, I discovered some quarries with some curious representations in black paint of scenes from the Iliad. The warriors are in Greek costume, and are accom-

panied by demotic inscriptions, too much injured, however, for one who is unacquainted with demotic to attempt to copy them. By the side of the Homeric pictures are representations of the god Min, of Horus, and other purely Egyptian figures, though the delineation shows that the artist must have been the same in each case. On the rocks above the well-known quarries of the Gebel Shêkh Heridi itself my companion and I found the cartouches of Apries, which do not seem to have been noticed before; and near the northern extremity of the cliffs, a little to the right of some large quarries, he discovered the cartouches and titles of Ramses III. carved on the face of the cliff. Between the cartouches the king is standing bareheaded, with the solar orb and the symbols of life above him. His hands are held by Horus on the right and Amon-Ra on the left, and the symbol of life is held towards his face by the two gods. The whole tableau is twenty feet in height and forty feet eight inches in length, the figure of the king being sixteen feet high, while the cartouches at the side are each twelve feet high and four-and-a-quarter feet broad. The sculpture is similar to that near the ancient necropolis of Nineveh, discovered by myself some years ago, and afterwards described by Mr. Oliphant. It is evident that the quarries were worked by Ramses III., and we may, perhaps, infer that he built in the neighbouring city of Antaeopolis.

Prof. Maspero asked me to examine the tombs in the Gabel Selin (or Sala-eddin) on the eastern bank of the river, about fifteen miles south of SÏÛT, which were reputed to belong to the age of the Vth and VIth Dynasties. I have spent a long day among them, carefully examining the cliffs from behind Dêr el-Tasseh, northward to El-Khowâleh (called El-Khowâbid in Murray's *Handbook*). There are many ancient quarries in the cliffs, most of which are being blasted away by modern quarrymen, and an immense number of tombs. None of the tombs which are accessible, however, contain any vestige of inscription or ornament, save only a solitary Greek *graffito*; and there is absolutely nothing about them to indicate their age. But besides the tombs which are accessible there is a large number which are inaccessible. These are cut high up on the cliff, which has weathered away below them; so that for untold centuries they must have remained unapproached by man. They may be among the oldest tombs now existing in Egypt. Most of them are provided with a small square window; in some cases there is a window cut in the rock on either side of the entrance. Unlike the tombs below them, they show no traces of any attempt to represent the posts or lintel of a door. The only place in which I found any inscriptions were in some large quarries behind El-Khowâleh, where I came across a good many demotic inscriptions in red paint, the figure of a Greek mercenary brandishing a sword, and the façade of a temple. The Copts had turned one of the quarries into a church, and had covered the walls with paintings and texts. About a quarter of a mile to the south of the quarries an enormous altar has been cut out of the rock; on the top of it are two hollow basins, and a path has been excavated round it.

I believe that in my last letter I forgot to say that we discovered the site of the ancient necropolis of Kom Ombos when on our way from Assuan to Luxor. The present village of Shothb, south-east of the ruined temple, stands on a portion of it. The diggers of Qurnah have already been busy there; from one of the tombs they have opened Mr. Wilbour extracted the fragments of a mummy-case of the Greek period. The character of the necropolis resembles that of Tel es-Semaneh (or

rather Kom Mehra). Both alike consist of vaulted tombs of crude brick slightly sunk in a plateau of loose soil, which rises just above the level of the cultivated land.

A. H. SAYCE.

#### NOTES ON ART AND ARCHAEOLOGY.

MR. HAYNES-WILLIAMS has ready for the summer exhibitions two attractive pictures, while a third is in progress. Of the two already finished, the most important will be called "The Last Dance." The scene is laid at the beginning of the present century, and the composition is of three figures. The place, a ball-room, or a withdrawing-room, just apart from it; the hour, early morning; the persons, two youthful and graceful men and a pretty young woman, all of them of the best society, and in a world of easy luxury. A *tête-à-tête* between the young woman and one of the young men is interrupted courteously and of necessity by the arrival of the second admirer, to claim the girl for the final dance. The gentle unwillingness of the two seated figures to be separated is indicated with a reserved but not the less real dramatic power, and an element of light and pleasant comedy pertains to the scene. Technically, the work is very strong. Mr. Haynes-Williams's facile mastery in the treatment of a luxurious interior never having been better displayed—not even in the Fontainebleau series. The second picture of the artist is an attractive fancy portrait—a fresh and warmly-coloured young blonde lady in very simple evening dress. The subject has much character.

MR. ROSCOE MULLINS, having discharged himself of a commission for the Duke of Marlborough—two seated figures, typical of Music and Poetry, destined to be carved in wood hereafter, as the chief decoration of a great new organ at Blenheim—has ready for the exhibitions: first, the bust of a lady in marble; secondly, in clay, a little composition of great gladness—a seated boy with legs wide apart, and engaged upon a performance on the Jew's-harp (this is called "The Muse's Younger Brother"); and, thirdly, likewise in terra-cotta, a nearly nude standing figure of a young girl to be known as "The Betrothed." Mr. Mullins has never been more happily inspired than in this essentially poetic and graceful piece of work, while "The Muse's Younger Brother" attests again his talent in endowing a single figure with the vivacity of comedy.

THE Exhibitions to open next week are—the Royal Society of British Artists, in Suffolk Street; the New English Art Club, who have this year taken galleries so far West as Knightsbridge; and the Continental Gallery, New Bond Street.

MESSRS. DEPRez & GUTEKUNST have this week had on view an important selection from a great collection of French prints to be sold next month in Paris. The Parisian collector sets possibly more store than ever upon the national school of engraving as it was developed or perfected in the eighteenth century, and we should be inclined to take exception to his judgment only when it displays itself in a preference for the coloured print over the black and white of the more legitimate engraver. It was not by colour that the art of the greater masters was recorded and multiplied by their interpreters; yet the coloured prints after Tannay and Regnault at the latter part of the eighteenth century are worth even greater sums just now in the market than are needed as the ransoms of the finest Watteaus,

the nobler and more sedate Chardins, the dainty Lavreinces and St. Aubins, and the vehement Fragonards. One dainty Lavreince, by Vidal—that does happen to be coloured—we allow great charm to. It is "Le Dejeuner Anglais"; while the pair of Regnault's workmanship, known as "Le Lever" and "Le Bain"—one of them actually designed by Regnault himself, and the other designed by Baudouin—are certainly the *dernier mot* of the purely seductive. Again, such portraits of Louis Seize and Marie Antoinette as stand side by side in the rare print which, as some of our readers may remember, was reproduced in colour in Lord Ronald Gower's Marie Antoinette volume, are certainly enviable; and in the rare impression now to be sold the Boucher-like border, rose colour and pale blue, tells admirably on the satin which has served instead of paper to receive the impression. But generally we hold ourselves justified in preferring the more virile art of the engravings in black and white. Not to speak of the Watteaus and Chardins—admitted classics now in every civilised land—where has the design of the painter or the burin of the engraver done better than in "La Chemise enlevée" by Guersant, after Fragonard? The picture is in the Salle Lacaze of the Louvre. Or again, to take work yet larger in style as well as in scale, there is Liotard's portrait of his niece, Mdlle. Lavergne. The pastel, we believe, is at Amsterdam. Then, again, there are the masterpieces of Greuze, the "Crèche Cassée" and "La Laitière"; and lastly, we must not, while leaving a world of things unmentioned, forget to name "Le Bal Paré" and "Le Concert" of Augustin de St. Aubin. The second of the two is especially memorable for dignity and balance of composition, and for the easy elegance of the assembled company. The time cannot be distant when the English amateur will follow the connoisseurs of France in at least a reasonable estimation of the whole school to which we have been referring.

MR. J. M. GRAY lectured on Saturday last upon "The Life and Works of Andrew Geddes" to the art students of the Royal Scottish Academy and the Trustees Academy, Edinburgh. The address dealt mainly with the work of Geddes in dry-point, work less widely known and appreciated than it deserves to be, owing to the rarity of fine and adequate impressions of his plates—those published a few years ago in the volume of *Wilkie and Geddes' Etchings* being much worn and deteriorated. The lecturer gave an account of the technical processes of the various methods of engraving; and his remarks were illustrated by Mr. W. G. Burn-Murdoch, who printed, before the audience, examples of etchings and of dry-point plates. The works of art brought together on the occasion—paintings and drawings by Geddes lent by various owners, and Mr. Gray's collection of progressive and other proofs of his etchings and dry-points, and of engravings from his pictures, the latter including the admirable mezzotints by William Ward—remained on view to the public in the place of lecture (one of the halls of the Scottish National Portrait Gallery) during part of the present week.

#### THE STAGE.

VANBRUGH AT THE VAUDEVILLE.

WHEN the successful practitioner of one art engages in the performance of another, he is apt to think very seriously of his newer love—to hold that it was in the first instance only that he mistook his vocation.

Ingres, after excelling in design and draughtsmanship, fancied himself very much as a performer on the fiddle; and many another instance might be given of the artist's determination to accept himself in the art in which the public has omitted to applaud him. Perhaps it was just because the public did not omit to applaud as a dramatist the great architect who built Blenheim and Castle Howard, that Vanbrugh himself spoke but slightly of his literature. Of one among his plays he protested that it lacked everything except length. Yet for "The Relapse" he was particular to claim at least one quality. He was hurt or surprised if it was suggested that impropriety had any place in it. Only the unduly demure could object to that which he therein set forth. We are to-day, however, too squeamish to receive the food he proffered to the robust. But it is a mistake when, in addition to this infirmity, we add—as Mr. Buchanan seems to add—the implication that Vanbrugh was heartless. Vanbrugh was not heartless at all; nor are the offices of Mr. Buchanan needed to give him what he is supposed to have lacked in this respect. His heart was in the right place; but his method in literature was essentially virile. The young lady in the dress circle was not known in his day. In our day, however, she, or the maturer relative who watches over her interests, is alarmingly influential; and such a piece as "The Relapse" has unquestionably to be treated by the adapter with no tender hand if her admirers are to be conciliated.

The long and short of it is that Mr. Buchanan is quite right in saying that his present piece is "founded on," rather than an adaptation of, Vanbrugh. He has suppressed the main plot of "The Relapse" altogether. We have no Loveless, no Amanda, no Berinthia. The transactions of the first and the last of these are not for our day. It is the underplot that Mr. Buchanan has used; and he has made into a heroine that Miss Hoyden who, in the original piece, does not so much as appear until well on into the third act. Lord Foppington is preserved; but it is upon Miss Hoyden alone that this affected and self-satisfied peer must concentrate his attentions. Tom Fashion, his younger brother, is preserved also; and the tricks by which he manages to win Miss Hoyden form almost the main business of the play. Sir Tunbelly Clumsey remains upon the scene, and one or two other minor people; and Coupler indeed is but thinly disguised as "Sir George Mat-cham." But, as I have implied, a great deal has of necessity gone; and with the characters there has gone too, of course, the larger part of the dialogue. Yet, if Mr. Buchanan has removed much, he has had to supply the vacancy by inventions of his own. The notion that the real Lord Foppington shall be persuaded he has come into a lunatic asylum, when in reality he has but arrived at the dwelling of Sir Tunbelly Clumsey, is Mr. Buchanan's alone. And that—together with the fact that it has naturally seemed good to him to make Miss Hoyden his heroine—implies or explains how the element of pure high comedy has yielded, on the Vaudeville stage, to the element of farce. It is very good farce—sympathetic farce, if you will—excellently acted farce beyond a doubt. Farce, however, or farcical



comedy, it is, just as plainly as the triumphs of Mr. Pinero in this kind—"The Magistrate," "The Schoolmistress," and "Dandy Dick." Only there is not here quite the affluence of invention which distinguishes our greatest living master of the comedy that is farcical.

The success of the performance—which on the afternoon of Thursday in last week was conspicuous—is due chiefly to the brothers Thorne, to Mr. Gillmore, to Mr. Cyril Maude, and, above all, to Miss Winifred Emery. This lady, whose intelligence nobody ever questioned, finds herself in reality more perfectly placed as the hoyden heroine of this version of "The Relapse" than as Clarissa Harlowe. She does much with Clarissa Harlowe—is often delicately true, and always at least realises one's ideal as to the innate refinement and sweetness of Richardson's heroine; but, as I had occasion to say a few weeks ago, she is not exactly great in the scene in which greatness might have won a triumph. Now, as Miss Hoyden, she is more than interesting—she is varied and faultless. Miss Emery's part is the big part in the piece, and she has proved her right to be entrusted with it. Mr. Thomas Thorne plays Lord Foppington with great neatness of touch, and with effective affectations. He is most entertaining in the first act, where the busy emptiness of the wealthy fop is displayed amusingly. The scene here, with the servants and the waiting tradesmen grouped around the infirm beau, goes far to recall the engaging design of "La Petite Toilette," by the younger Moreau. Mr. Fred Thorne gives much and appropriate colour to the part of a rough but tender-hearted squire, Sir Tunbilly. Mr. Gillmore, as Tom Fashion, acts with great spirit, and looks—as he always looks in those eighteenth-century clothes which he wears so well—for the life of him like a drawing of Gravelot's. The marked personality of Mr. Cyril Maude and his careful art combine to give importance to the part of Lord Foppington's valet. But Mr. Maude is worthy, I am inclined to imagine, of a part more onerous and intrinsically bigger.

FREDERICK WEDMORE.

## MUSIC.

### RECENT CONCERTS.

SIR C. HALLÉ played Beethoven's Concerto in C minor at the Crystal Palace last Saturday afternoon. This event attracted special interest, as was evident from the large attendance. It was the last public performance of the veteran pianist in London previous to his departure for Australia. He gave a pure and refined reading of the Allegro and Largo, and in the Rondo displayed much life and humour. In the opening movement, a clever, if rather old-fashioned, Cadenza, by Moscheles, was introduced. Sir C. Hallé afterwards was heard in some short solos by Schubert and Mendelssohn, adding Schubert's Impromptu in F minor (Op. 142, No. 4) by way of encore. The programme included Goldmark's Overture "Im Frühling" (Op. 36), which contains melodious themes and bright orchestration. The subject-matter does not strike one as particularly fresh—the influence of Wagner is felt, as, indeed, is the case in most of the composer's works with which we are acquainted—but the music is clever and genial. Mozart's "Linz"

Symphony in C, and Dr. Mackenzie's Orchestral Ballad, "La Belle Dame sans Merci," were the other instrumental pieces. Miss Liza Lehmann was the vocalist.

M. de Greef, the Belgian pianist, who played for the first time in London at the Saturday Afternoon Popular Concert, made his second appearance on the following Monday evening. From his rendering of St. Saëns's Caprice on some of the ballet airs from Gluck's Alceste, it became at once evident that he has wonderful command of the keyboard. The showy music was given with all possible brilliancy and decision. This unclassical piece was followed by Chopin's B flat minor Scherzo (Op. 31), but there was something angular and exaggerated about the performance. For an encore the pianist gave Chopin's D flat Waltz. He afterwards joined Dr. Joachim in Beethoven's Sonata in G (Op. 30, No. 3) for piano and violin, and his part was interpreted in an unostentatious and refined manner. We shall be curious to hear M. de Greef in one of Beethoven's great pianoforte Sonatas; it is only by such means that one can judge him properly. Dr. Joachim played Spohr's Barcarolle and Scherzo with his usual success. Mr. Thorndike sang with fervour and artistic skill songs by Cellier, Somervell, and Maddison. The concert opened with a magnificent performance of Beethoven's Quartet in E minor, under the leadership of Dr. Joachim.

Miss Agnes Zimmermann gave a pianoforte recital at Prince's Hall on Tuesday afternoon. She opened with Beethoven's early Sonata in C (Op. 2, No. 3). In the Adagio her tone was somewhat cold; but the Allegro finale was played with great neatness and vivacity. A group of short solos included two interesting movements from a Bach Sonata, a quaint and attractive Arietta by Leonardo Leo the famous Neapolitan composer, and the somewhat hackneyed Rameau Gavotte and Variations. Miss Zimmermann played the first two admirably. The most difficult task of the afternoon was the Chopin Sonata in B flat minor. In the first movement the lady displayed unusual warmth and energy. The Finale, too, was given at great speed and without slip. The middle movements pleased us less; but, on the whole, Miss Zimmermann deserves great praise for her rendering of this perilous piece. The programme concluded with solos by Liszt, Rubinstein, and other modern composers. The concert was well attended.

Mr. Stephen Kemp gave a chamber concert at Prince's Hall on Wednesday evening, at which was produced an MS. Sonata in A for pianoforte and violin, by the late Sir G. A. Macfarren, interpreted by Mlle. Vaillant and the concert-giver. The work is full of tuneful, if not strikingly original, melody, and is well laid out for both instruments. The last of the three movements has most character. Mr. Kemp's programme included Dvorak's pianoforte Trio in B flat (Op. 21), songs, and instrumental solos.

On the same evening Mr. J. Barnby conducted a performance of Handel's "Israel in Egypt" at the Royal Albert Hall. The opportunities of hearing this great work are few and far between, and hence it attracted an unusually large audience. The performance was, on the whole, a remarkably fine one. Mr. Barnby's tenors and basses are heard to advantage in "The Lord is a man of war," but we wonder how many of them knew that the composer's intentions were utterly disregarded, as it is a duet, and not a chorus. And why could not Mr. Barnby, who is at times so firm, resist the undramatic demand for an encore of the "Hailstone" chorus? The vocalists were Miss Anna Williams, Mrs. Brereton, Mme. Patey, and Mr. Iver McKay, who were all in good voice.

J. S. SHEDLOCK.

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